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DRAMA FROM DIFFERENT ANGLES.

Points about Production.

Discussion on the Drama from various points of view followed the annual dinner of the Drama Section of the Forum Club at their headquarters, 6, Grosvenor-place, on Sunday, and interesting opinions were expressed. Mrs. Adrian Ross presided over a gathering which included Mr. Kenneth Barnes, principal of the Academy of Dramatic Art, Mr. Franklyn Dyall, Mr. Adrian Ross, Mr. Stacey Aumonier, Mr. and Mrs. Charles Windermere, Mr. and Mrs. Norman Page, Miss Victoria Addison (Chairman of the Section), Mr. and Mrs. La Marchand, Miss Bertha N. Graham, Mrs. Noel Newton, Miss Gertrude Sanders, and Miss Valerie Wingate, Mr. Nicholas Hannen, and Madame Amy Sherwin.

The discussion was started by Mr. Norman Page, who declared that the first thing he did when he got a play sent to him was to read it, and then find out whether he knew as much about the play and what it meant as the author did. The next thing he did was to see if there was a really big scene, and, if there was, where it came in. If it came in the first act he was rather "hipped in the pip." Very often there was no big scene at all. Then there was the question of cost. Not long ago he received a play in which the first scene was "Westminster Bridge by Moonlight," and it played three minutes. The next scene was "Opposite St. Pancras Station," and the third was the "House of Lords." The whole piece played about ten minutes. That made the cost rather a serious thing. Then they must provide for the leading lady, who had a favourite set with a staircase, but could not come down the stairs because of her heels. There were different points of view to study. The trombone player would consider a play good if the music was entirely for strings, while the call-boy would give preference to a monologue.

Actors' Modesty.

Mr. Frederic Ranalow contended that actors were the most modest and retiring people in the world. The one he most admired from that point of view was the dog in "Good Luck" at Drury Lane. There was no "side" about him. He had no care for press criticism, he was not in the least anxious about his next shop, and he never feared that thing specifically known as the "bird."

The Player's Predicament.

Mr. Stacey Aumonier said that one thing that struck him about the drama was its uncertainty. If a craftsman was asked to design an ornament for a building he was given the plan of the elevation, so that he could fit in his work, but that did not hold good in relation to the actor, so far, at any rate, as the subsidiary points were concerned. The actor was given a typescript of his part, which would read something like this:—"Very distressing—(Vera enters) Lady Millicent—I hope Alfred will get back successfully from the bicycle race." Vera doesn't know that Alfred has been anywhere near the bicycle race. She doesn't know Alfred at all. She only knows that something is "very distressing." He felt very strongly that this actress should have had the whole of the typescript, and know what was happening, so that she could look properly relieved when Alfred came back from the bicycle race unscathed. A few years ago he was in New York, and went into one of the law courts to listen to a case. There was a dispute between two Chinamen, and the services of an interpreter were requisitioned. In the course of the hearing, the Judge inquired what kind of a dog it was. Mr. Aumonier then gave a realistic imitation of the plaintiff and the interpreter going through a long and heated discussion, at the end of which the interpreter turned to the Judge and said: "It was a black dog, your Honour." "Thank Heaven," replied the Judge, "it was not a black and tan!"

Producer's Characteristics.

Mr. Franklyn Dyall said that one characteristic of the producer was to regard actors and actresses as his opponents, when, as a matter of fact, they all did the best they could. One type of producer was he who went to rehearsal and looked despairingly at the members of the company, who mentally knew that he was saying to himself: "Of course, you are a poor lot, but perhaps if I work with you for six weeks I may get some satisfaction." He recalled that in a produc-

A WINNER!

"Papyrus," late "Geegee Chaplin," with his trainer, Dan Cleary. "Papyrus" is now performing with Billy Danvers and Jean Allistone in the successful production, "The Love Match." *Vide* the "Birmingham Dispatch," April 29, 1924:—"The star of the evening, however, was an upstanding dark bay horse which 'whispered' tall stories, laughed immoderately at its own jokes, took off 'Tishy,' and put the final touch to a wedding scene by tenderly kissing the bride." This week—Alexandra, Stoke Newington. Next week—Empire, Bradford.

New Music Which You Must Have.

A Chat about Some New Winners.

Nothing but heartiest congratulations reach me on all sides regarding Raymond Loughborough's beautiful new song, "Ship-o'-Dream," for which requests from leading vocalists pour steadily in. A very big winner this, and one which is effective without being difficult. The same remark applies to H. E. Baden's beautiful song, "One Golden Hour," suitable for all voices, and to "Pearls of Morning," for soprano or tenor, for whom also Maurice Head's haunting number, "Loveland," is eminently suitable. I doubt if there has ever been a song-cycle to attain such an immediate success as has "Songs of a Wayside Inn," with its six rollicking numbers for baritone, soprano, and contralto, supplied complete with witty dialogue, so that the whole cycle may be performed as an excellent scena if desired. Concert party proprietors are becoming more keen than ever to feature it. On the comedy side, "She Told Me She Was Expensive to Know," is a winner every time, while the demand for the comedy song, "Bringing Up Father," has increased tremendously since it is being featured nightly in the successful farcical comedy of the same title. During the next eight days I will forward all the numbers mentioned above post free for 1s. on receipt of professional card. And remember *all* our numbers are free for performance.

A NOTE TO MUSICAL DIRECTORS.

One of our biggest selling orchestral numbers is the "wireless" fox-trot "2-LO," which has been specially selected by the celebrated banjoist Olly Oakley as one of the numbers he will feature during his tour of the British Broadcasting Company's stations which he makes the first week in June. Be wise, and put it in rehearsal now. It is a sure winner. We are also experiencing a very heavy demand for Montague Clayton's clever one-step on the "Pathétique" entitled "Desecration." Other numbers which we are busily reprinting are the all-conquering selection "Melody Maze," the comedy fox-trot "Bringing Up Father," and the striking intermezzo by Charles Ancliffe, "Peacocks' Parade."

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DRAMA FROM DIFFERENT ANGLES.

(Continued.)

tion in France a whole dinner was served from a restaurant next door in order to secure realism. That, however, was not art; it was photography.

Powers of Absorption.

Mr. Kenneth Barnes said that the producer ought to have the whole structure of a play in his mind before going to rehearsal. He instanced the case of the artist who in painting a landscape had the faculty of looking at the scene for an hour, and, after absorbing the whole, going back to his hovel of a studio and reproducing the impression exactly. Something of that faculty was absolutely necessary for the producer if he was to be worth his 200 guineas or so. Mr. Barnes also dealt with the question of personality. Playwrights and managers were inclined to choose the actor or actress who happened to have some of the natural characteristics of the part. In artistic matters there always came the point of choosing between the person who resembled the character and the person who was an actor. People would have a bias one way or the other, but to his mind it was the latter bias that was always right. To choose people from anywhere because they looked like the people in the play was an insult to the actor and the actress who was an artist. After all, to be an artist one must have a high idea of his or her profession. On the stage there was too much concentration on looks and too little scope for acting.

The evening was rounded off with delightful singing by Mrs. La Marchand and exquisite piano selections by Mr. Angus Monison.

"THE TWO KOONEY-LEMMELS."

Yiddish Comedy at the Scala.

In the revival of Abraham Goldfaden's comedy, which was written nearly fifty years ago, there was an even better opportunity than in "Shabbethai Zebi" for realising the worth of the Yiddish Company which has been filling the Scala Theatre for the last few weeks. We doubt if on Wednesday last, when "The Two Kooneylemmels" was played for the first time, a more consistently good performance could have been found anywhere in London. The remarkable thing about these players is that the whole company acts well all the time, for the small parts are as well played as the principal ones. And they act, too, with their whole bodies, so that the difficulty of language is hardly noticed. Their use of gesture is superb, and one is made to realise again that ideas and emotions can be conveyed by expressive use of hands and shoulders. In our previous notice we commented upon the ensemble, and again the extraordinary "team work" is forced upon the attention. The compositions of the scenes are wonderful, for the actors strike one a being so pliable.

Goldfaden's comedy was written at a time when, to the old-fashioned, strictly orthodox Jew, it was more important to marry for pedigree than for happiness and physical suitability. Reb. Pinchas has arranged for his daughter to marry the son of the Community leader, a pious young man named Kooneylemmel, who is partly blind, lame, and has an impediment in his speech. The daughter, an attractive young woman with advanced ideas, has other notions. She is, in fact, in love with her tutor, Max, a cousin of Kooneylemmel, and a play is evolved for outwitting the old man. Max disguises himself as his cousin, and he carries it off so well that the girl, and even the audience at times, is never quite sure which is the real Kooneylemmel.

It is all very good fun, and the story is well evolved in a number of attractive scenes, some of them most beautifully set and lighted. It is difficult to single out individual performers where all are so good, but Mr. Maurice Swartz was excellent in his portrayal of the real Kooneylemmel, for he never caricatured the physical defects of the unfortunate but perfectly happy young man. Quite as clever was Mr. Wolf Goldfaden's performance as the counterfeit, and Mr. Mark Scweid, whose Sultan in "Sabbathai Zebi" remains the finest piece of acting we have seen for months, was wonderful as the old man, Reb. Pinchas. The scene with the marriage broker (delightfully played by Mr. Alex Tenenholtz) was one of the most expressive things in the play. Miss Leba Finkel gave a broadly comic and most amusing performance in the small part of Leba, and excellent support came from Mr. Muni Weizenfreund, Miss Bertha Gerston, Mr. Leon Zeidenberg, and Mr. Isidor Cashier.

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BIRTHS, MARRIAGES, & DEATHS.

BIRTH.

CABLE.—On May 6, to Leslie Kathleen, wife of R. W. Cable, Bombay, and only daughter of J. F. Graham, of Sanderstead, Surrey, a son. Australian and New Zealand papers please copy.

MARRIAGE.

IRELAND—COLLINSON.—At Norbiton Registry Office, April 29, William Ireland (Buster), of the Empire, Kingston-on Thames, and Kitty Collinson (late Karno's Productions).

IN MEMORIAM.

LE FRE.—In loving memory of our dear son Syd, who passed away on May 16, 1919.

And sometimes in the twilight gloom apart,
The tall trees whisper, whisper heart to heart,
From my fond lips the eager answers fall,
Thinking I hear you call.
From his sorrowing mother and father.

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Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Anne's-on-Sea.

HER MAJESTY'S THEATRE, WALSALL.
Twice-nightly season.
WANTED, Attractions, June 7, 14, 21 (?), 28 (?), Aug. 4, 11, 18; musical comedy and first-class revue preferred.
Once-nightly season.
Vacancies, Sept. 29, Oct. 6, 13, and 20.
Drama not required.
Apply, W. J. ANDREWS, as above.

PRINCESS PAVILION, FALMOUTH.

WANTED, First-class Attractions (for three nights only). Vacant dates:—
Aug. 4, 5, 6.
7, 8, 9.
11, 12, 13.
14, 15, 16.
18, 19, 20.
21, 22, 23.
28, 29, 30.
Apply, stating terms, to MANAGER, St. George's Hall.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES

WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
June 23, 30, July 14, Oct. 20.
GAIETY THEATRE, HASTINGS.
Oct. 27, Nov. 10, 17, Dec. 1.
PLEASURE GARDENS, FOLKESTONE.
Nov. 3, 17, 24, Dec. 1, 8.
PALACE THEATRE, RAMSGATE.
June 9, 16, 23.
THEATRE ROYAL, WORTHING.
July 14, Sept. 4 (3), 15 (3), 22.
COUNTY THEATRE, BEDFORD.
Aug. 18, on.
GRAND THEATRE, LUTON.
May 25, June 2, 9, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, first-class Company,

June 15, 23, and few later dates.

A. DOUGLASS.

WANTED, first-class Attraction, June 9, Whit week.
Vacant through obliging "The Afrikander" Company.
Apply, PEACOCK, Theatre, Harrogate.

PRINCE OF WALES THEATRE, GRIMSBY.

May 26 suddenly vacant through misunderstanding.
Also possibly June 2 and 9.
WANTED, Attractions.
Apply, J. H. CURRY, as above.

WANTED,

No. 1 Revues
and
Musical Comedies.

Also several small Companies
and
First-class Variety Acts,

for good combination work.

Full pars., date sheet, and day bills, first letter, to

CHANDOS AGENCY,

60, Chandos-street, Strand, W.C.2.

THEATRE ROYAL, PLYMOUTH.
THEATRE ROYAL, PLYMOUTH.
THEATRE ROYAL, PLYMOUTH.
THEATRE ROYAL, PLYMOUTH.
THEATRE ROYAL, PLYMOUTH.
THEATRE ROYAL, PLYMOUTH.

WANTED,

June 2
and
June 9.

Musical attraction preferred.

Apply,
J. M. GLOVER,
19, Sackville-street, W.1.
Gerrard 785.

GRAND THEATRE, BLACKPOOL.

June 23, July 7
Unexpectedly Vacant.

July 7 is Bolton's Annual Holiday Week.

WANTED, First-class Attraction.

Coms.,
T. C. WRAY,
5, Green-street, W.C.

ALEXANDRA THEATRE, HULL.

WANTED, May 26 and June 2 (twice nightly) for musical or other high-class attraction. Address, WILLIAM MORTON.

GRAND THEATRE, HULL.

WANTED, Whit. Week (June 9) and June 23 once nightly, for musical or other high-class attraction. Address, WILLIAM MORTON.

THEATRE ROYAL, LINCOLN.

WANTED, good twice nightly attractions, June 9 (?), June 19 (3); also vacant Aug. 4, 11, 18 (?).
Address, F. KING.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, June 16, 23, July 7, and on, with exceptions.

BERNARD SHAW REPERTORY.
July 28, and on.

"SECRETS."
Aug. 18, 25, Sept. 1, Sept. 22 (3 nights), Oct. 27, and on, with exceptions.

GERALD LAWRENCE and entire London Company in
"MONSIEUR BEAUCAIRE."
June 30 (?), July 7, 14, 21,
Aug. 18, 25 (?), Oct. 13, Nov. 3 (?), 10 (?).

CHARLES MACDONA,
10, Charing Cross-road, W.C.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS,"
Aug. 4, and on.
"MARRIAGE BY INSTALMENTS,"
May 26, to follow Westcliff.
"ROYAL DIVORCE."
New Scenery, Costumes, &c.
Evelyn Hope as Josephine.
Ashley Page as Napoleon.
May 19, to follow King's Theatre, Hammersmith.

ARTHUR GIBBONS,
22, Fielding-road, W.4.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS,"
Produced at D.P.T., Eastbourne.
Prior to West-End production.
Unanimous opinion: A Big Winner.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Aug. 11,
Sept. 8, 22, 29, Oct. 6, 13, and 20.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."

WANTED, Aug. 11, 25, Sept. 1, 8, 13 (3 nights), 22, 29, Oct. 13, 27, Nov. 24.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, August 25,
Sept. 22, 29, Oct. 6, 13, 20 and 27.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, and some later dates. The most successful comedies touring. Booked at Edinburgh, Glasgow, Llandudno, Buxton, Birmingham, New Brighton, and other first-class theatres.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, June 16, July 21.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S 8TH WIFE,"
Red Co.

WANTED, August 7, 8, 9 (S.W.), Sept. 22, Oct. 20, Oct. 27, Nov. 17, Nov. 24.

"BLUEBEARD'S 8TH WIFE,"
Blue Co.

Sept. 29 (?), Oct. 6, Oct. 27, Nov. 3, Nov. 24.

"BLUEBEARD'S 8TH WIFE,"
White Co.

Oct. 6, Nov. 3, Nov. 10.

Communications to

LIONEL BUTE,
38, Bury-street,
St. James's,
London, S.W.1.

'Phone: Regent 5534.

CECILE BARCLAY and RUPERT LISTER in
"CARNIVAL."

(Matheson Lang's Great Success.)

WANTED, July 7 (?).

Aug. 4 (?), three nights.

Aug. 11 and 18.

Only vacant dates this year.

RUPERT LISTER,
This week, O.H., Torquay;
next week, T.R., Exeter.

IMPERIAL OPERA COMPANY.
WANTED, Monday next, May 19 (through change of route); 30 people.
Also vacant May 26.
Wire, SAMUEL WALMSLEY, Manager, This week, Hippodrome, Balham, S.W.

LEONARD LAURENCE and DOROTHY WEST-SYMES present, by arrangement with Reandean, Ltd.,

"THE LIKES OF HER."

By Charles McEvoy.

WANTED, through continuation of tour, June 2 and various later, June 2 and various later.

This, Her Majesty's, Walsall.
Next, Theatre Royal, Bournemouth.

WANTED, next week, once or twice nightly, Good Theatre for "A ROYAL DIVORCE," to follow King's Theatre, Hammersmith.
Wire, ARTHUR GIBBONS, 22, Fielding-road, W.4.

"THE EDGE O' BEYOND,"
By Gertrude Page,
Authoress of "Paddy the Next Best Thing."
WANTED, Theatres, June 9, 16 (?), July 21, 31 (3 nights), Sept. 29, Oct. 13, and on. Bookings include T.R., Birmingham; T.R., Sheffield; Rep., Nottingham; T.R., Plymouth; Grand, Derby; O.H., Blackpool, &c.
DUDLEY STUART,
This, P.O.W., Rugby.
Next, T.R., Darlington.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, a Lady with good voice, to travel on the Continent with a first-class act. Apply, between 2 and 3 p.m., 97, Hackford-road, Brixton.

WANTED, a Pair of really Smart Comedians, to complete cast of first-class Revue to be produced in July.

Full particulars,

with addresses for next two weeks,

and stating salary, to

FRANCIS LAIDLER,
Alhambra, Bradford.

ARTISTS WANTED.

WANTED, first-class Revue or Concert Party Artists; must be versatile, experienced and refined. State fullest particulars and average terms for London work to Box 143, "The Era."

WANTED, Actors, special performances, London; no money. 15, Yeoman's-row, S.W.3.

WANTED, absolutely first-class Principals and Chorus (good voices) for revue; London Management. Full particulars to Box 144, "The Era."

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

WANTED, May 19, 26, by KITTY STEWART, Partner and Piano; enormous success last week, Olym., Cardiff (refer). Wire, Globe T., Conisboro', Yorks. Next, Imperial, Canning Town, E.

WANTED Known, PERCY CURRY, Comedian, liberty Monday, Halls, Revue, Sing, Dance, Patter. H. R., Albion Hotel, Sunderland.

WANTED by HADLEY HARMAN, "The Misery Mover," Monday next, also 26th. Wire, 23, Acomb-street, Whitworth Park, Manchester.

WANTED, May 19 and July, the TWO DANIELS, in lively novel acts. B., 105, Sherbourne-road, Birmingham.

WANTED, Monday next, also 26.
The Wonder Show.
NIGEL CELLSUS & CO.
NIGEL CELLSUS & CO.
Most Beautiful and Magnificent Mystery Show.
Featuring Tony Travers and Marie Costello in the Glorious Phantasy,
"The Maids of Japan" and
"The Carnival of Lanterns."
Address, this week, 80, Radford-road, Royal Leamington Spa.

WANTED, Monday, also May 26, TWO McCUSKERS, Comedians, Dancers. Wire, Empire, or 3, Popular-terrace, Chester-le-Street, Co. Durham.

WANTED, Monday, on, with exceptions. HASTINGS & DIXON, in Hits and Bits of Vaudeville; salary or shares. Wire, H.A., 21, Union-row, Dover.

Wonders never cease. Neither do the WEDBURNS,
Comedians, Vocalists, Instrumentalists.
Why? Because they are the world's eighth wonder. Worked all the best halls repeatedly. Nero built the Coliseum. We've helped to build Empires, Palaces, and Hippodromes, North, East, South and West. Still standing the test, and the verdict is: You are always successful.
WANTED, June 9 and on for South, May 12, Palace, Peterhead, N.B.

WANTED, by KAMAKURA FAMILY, KAMAKURA FAMILY.
Japanese conjurers, with fountain act. Monday next, on. This, Alexandra Theatre, Pontefract.

WANTED, Monday next, also May 26, June 2, THE BELLINIS, Equilibrists and Aerial Gymnastic Specialty. Wire for Monday, Playhouse, Blackwood; Mon., house address, 6, William-street. Also vacant for fêtes and galas.

CIRCUS ARTISTS WANTED.

WANTED Known, Texas Bill's Circus; opening date May 19. All engaged please send addresses for opening town, TEXAS BILL, Poste Restante, Belfast.

CIRCUS ARTISTS' WANTS.

WANTED, Whit. and on, ALGIE, the "CLOWN," equilibrist, juggler, &c., pot-pourri, funny, applause and laughter. Will Johnny Watson write? 74, Clare-road, Cardiff.

WANTED Known, at liberty, a Complete Miniature Circus of horses, riders, comical mule, clowns, speciality acts, &c.

Address, Box 126, "The Era."

MUSICIANS WANTED.

WANTED, Piano Conductor; open immediate; for revue; lowest terms. RICHARDS, Queen's, Morpeth. Dave Lyall wire.

WANTED, for Cinema, experienced Repet.-Violiniste, 4½ hours daily (no Sundays) for 5 weeks, commencing May 26; must be fully experienced. Age, terms, photo. (returned) and names of references (no copies), to MUSICAL DIRECTOR, The Electra Palace, Queen-street, Oxford.

WANTED, a good Rep. Violinist; 6 days; perm.; able to lead one day; audition Thursday, 15th, at 12 o'clock. MAX L'ESTRANGE, Grand Palace, Poplar, Blackwall Tunnel, E.14.

WANTED, brilliant Leader-Violinist for cinema; 50 miles from London; three shows daily; no Sundays; library found. Terms and experience to Box 123, "The Era."

WANTED, first-class Violin-Leader; six evenings, one matinée; must be brilliant performer and soloist; open May 26. Apply, stating age and full particulars, S. SHORROCKS, Ardwick Picture Theatre, Manchester.

WANTED, expd. Violin-Leader, evgs. only; £4 10s.; also Harmonium player (Reed), 2 mats. and evgs.; £4 10s.; males; permanent positions. State age and full partics., &c., by letters only, to 10, Richmond-avenue, Prestwich, Manchester.

WANTED, Leader; a man for out of town. Lowest terms, ABBOTT, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Ham. 2578.

WANTED, first-class Violiniste and 'Celliste (ladies), for Trio; cinema; 6.30 to 10.30; no Sundays; must be used to Tavan, &c.; terms refs., photo.

MUSICAL DIRECTOR,
Empire, Whitby.

WANTED, Violinists and 'Cellists to write for Free Trial of Tuneometer. WILKINS, 37, Rothesay-road, Luton.

WANTED, violinist, young; trio, hotel, coast. State age, sal., exp., &c., photo if possible, Box 135, "The Era."

WANTED, Jazz Violinist for Jazz; singer preferred; all effects; 4 hours daily; London restaurant; permanency. Letters for appointment to MME. BELLE RICHARDSON, Slaters, Piccadilly Circus.

WANTED, for Capitol, Cardiff, fine Violinist, lady or gentleman, for Relief Trio; with or without library, which is supplied; must be first-class or useless. Apply,
LIONEL FALKMAN,
Director of Music,
Capitol,
Cardiff.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Vert's Agency, Cork-street, W.)

WANTED known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.
Wanted, Mrs. Hufton, H. E. Milsom, and R. Hallam to communicate at once.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, Violinist, able to lead, open on Monday; 6 evenings, 2 matinées. Lowest terms to ABBOTT, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Ham. 2578. Audition to-night or to-morrow night, Alcazar, Edmonton.

WANTED, at once, to Enlist or Re-engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, Euphonium and two Cornets, to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER Alwal Barracks, Tidworth.

TROMBONE.
WANTED, smart Trombonist for "Ten Loonies" Co. for permanency. State age, height, if single or married, and salary required, to REG. HARRIS, May 12, Grand, Doncaster; 19, King's, Sunderland.

ROYAL BATH HOTEL DANCE ORCHESTRA.
WANTED, E flat Alto Sax., doubling Tenor; only first-class men need apply; lowest terms. M. D., King's Hall Rooms, Bournemouth.

WANTED, to commence early Oct., First Bassoon, also principal Cornet and Trumpet; permanent engagement. Apply, stating experience (which must be first-class), also age, to SIR DAN GODFREY, Director, Winter Gardens, Bournemouth.

WANTED, Musicians, at first-class Variety Halls.

SWANSEA EMPIRE: DOUBLE BASS.
HULL PALACE: 'CELLIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned Hall.

WANTED, at once, young, refined lady 'Celliste, to complete Trio, good sight reader, for mutual practice; evenings only; neighbourhood Balham. Letters only, VIOLINISTE, 88, Fernlea-road, Balham, S.W.12.

WANTED, 'Cellist for MINERS' THEATRE, ASHINGTON; evenings only; M.U. rate (£3 3s.); matinées extra. Send refs. and when vacant to M. D.

WANTED, 'Cellist, to open May 26; must be experienced in pictures and variety; also good sight reader; evenings only. Apply, stating lowest terms, to J. BRAVERY, Amity Hall, Poole, Dorset.

WANTED, first-class 'Cellist, to play three times daily; café and hotel. References, age, terms, DEARLOVE, 12, East-parade, Harrogate.

WANTED, 'Cellist lady or gent., for café; 14 hours per week.
Apply, M. D., 98, Above Bar, Southampton.

WANTED, experienced Flautist, open May 22; twice-nightly varieties; M.U.; terms £3. Age and refs., CONDUCTOR, Hippo., Exeter.

WANTED, first-class Flute and Picc. Soloist, June 7 to Sept. 14; twice daily; 7 days; Hornsea Floral Hall. Photo, terms, refs., to PATTIE HALL, 7, Headland-view, Hornsea, Yorks.

WANTED, young lady Pianiste-Vocalist; live in. Age, terms, photo. YEARDLEY, Tankard Inn, Ecclesfield.

WANTED, Pianiste and Violiniste, experienced, for Trio, Hydro; 2½ hours daily. State experience and lowest terms; live out, Box 116, "The Era."

WANTED, for hotel on Norfolk coast, Pianist, also 'Cellist (capable of playing Saxophone preferred, but not essential); ladies or gentlemen experienced in Tavan, Alder and dance music; young, good appearance essential; audition in London on Saturday next; 18 weeks' engagement, commencing May 29, to suitable musicians. Address, stating salary expected, age, references, and previous engagements, ZELBA, c/o 23, Godwin-road, Margate.

WANTED, a first-class Pianist for Trio (cinema); good reader essential. Age and refs., M. D., Theatre Royal, Fishergate, Preston.

WANTED, Pianist; reader preferred; Busking. A. S., 13, Badsworth-rd., Camberwell, S.E.

WANTED, Orchestral Pianist and 'Cellist open at once; tip-top performers only. Reply, terms and refs., MANAGER Grand Theatre, Banbury.

WANTED, immediately, Pianist and 'Cellist for Margate; first-class lady musicians. MARJORIE AUCOTT, 5, Cantlowes-rd., Camden-sq., N.W.1.

WANTED, good, reliable Pianist. Apply, ROGERS, M.D., Pavilion, St. Mary-street, Cardiff.

WANTED, for ST. JAMES' PICTURE HOUSE, HARROGATE, to open Monday next, first-class Drummer, with Tymps. and all effects, for Jazz and straight; must have Xylophone, and be able to feature solos on same. Apply, with terms for six evenings and Sat. matinée, and refs., which will be applied for; permanency to suitable man. MONS. LEON MOREST, Musical Director.

WANTED, commence Monday next, at Picture House, Retford, good, reliable Double Drummer, Tymps., and effects; must be well up in picture work or useless; continuous nightly, 6.30 to 10.30. State age, experience, refs., lowest terms, to CYRIL GETLIFFE, Picture House, Retford.

WANTED, thoroughly experienced Ladies' Trio, for hotel in Clifton-ville; separate artists may apply. Terms, FROST, 191, Northdown-road, Margate.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED Known.
OPENINGS FOR ALL INSTRUMENTS.
The Stepping-stone to Success.

TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE YOU SHOULD HAVE A POLISHING-UP COURSE, TO GET WHICH YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE
CINEMA BUREAU,
18, CECIL-COURT, W.C.
WHO ALSO
HAVE EXCELLENT
FACILITIES FOR PLACING
YOU IN DECENT
ENGAGEMENTS
WHEN PROFICIENT.

THE LATEST CINEMA ARRANGEMENTS.

MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS every Morning from 10.30-12.30, AND ON Tuesday and Thursday EVENINGS, 5.30-8.30.

EXPERIENCED FULL ORCHESTRAS, QUARTETTES, TRIOS, AND SINGLE INSTRUMENTS SUPPLIED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND. THE SEASON IS NOW APPROACHING US FOR SEASIDE AND COUNTRY ENGAGEMENTS.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
'Phone: Gerrard 1414.
Reg. L.C.C.

WANTED, Violinist, Pianist, and 'Cellist, all first-rate soloists, for Yorkshire; Violinist must be exceptionally capable of fitting pictures perfectly; also Repet. and Double Bass; 25 hours weekly; evenings free. State fully experience and lowest terms, first letter. Box 124, "The Era."

WANTED, Trio (Piano, Violin, and 'Cello); also Relief Pianiste; evenings only; no Sundays. Apply, MANAGER, Coulsden Cinema, Surrey.

WANTED, Ladies' Band of 4; able to sing and dance; first-class people only need apply. Call, immediately, Room No. 1, The LAWRENCE WRIGHT MUSIC CO., 19, Denmark-street, Charing Cross-rd., W.C.2.

WANTED, for seaside engagement, West Coast.
Flute and String Bass, from June 9 to Oct. 4, and Clarinet, Trombone, and Drums, from July 21 to Oct. 4 (flat pitch).
Also Violinist, Flautist, Pianist, 'Cellist, String Bass, Cornet, Trombone, and Drums, from July 27 to Sept. 7 (high pitch).

Terms and particulars on application.

Only experienced musicians need apply.

Box 120, "The Era."

WANTED, June 2, for 1 week, 6 nights, 1 matinée, Bass, Flute, Oboe, Clarinet, Bassoon, Cornet, Trombones (2); D'Oyly Carte Operas. Lowest inclusive terms to MUSICAL DIRECTOR, Lyceum, Ipswich.

HARROGATE MUNICIPAL MILITARY BAND.

WANTED, first-class Musicians for above, commencing June 7. Apply, stating previous experience, to MUSICAL DIRECTOR, Royal Hall, Harrogate.

WANTED, Orchestra, dance and straight combination of three or four, Whitsuntide, for tea lawns or seafront, Isle of Wight; must be experienced and be highly recommended. Write, ROSE OSBORN, Royal Palace Hotel, Kensington, London.

WANTED, Amateur Instrumentalists (all instruments) desiring cinema orchestral experience. Write, MUSICAL DIRECTOR, 26, Handforth-rd., Brixton, S.W. Not an agency.

ORCHESTRAL MUSICIANS.
WANTED, all depts., for long season South Coast. Write, giving experience and salary required, MUSICAL DIRECTOR, Box 138, "The Era."

WANTED, for well-known Dance Band, reliable Violin, Banjo, Saxophone, Trumpet Players; also Drummer; good appearance, memorisers, versatile necessary. Particulars, terms weekly, and for single engagements, to Box 139, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, summer session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED, good fox-trots, valses, and songs, for early publication. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED Known, first-class Cinema Library, latest orchestral music on hire. Apply, R. S., 6, Cumberland Mansions, West End Lane, Hampstead, N.W.

WANTED Known,
MOVIES LENDING LIBRARY. Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1, or app. 88, Notting Hill-gate.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED, good Fox-trots, Waltzes, One-Steps and Songs, for early publication. Enclose stamp. RICHVALE MUSIC CO., 277, Uxbridge-road, W.12.

WANTED Known, HARRY WESTROP'S Music Lending Library, for cinemas, &c. The finest in London, including all the latest Tavans, suites, overtures, &c. Lowest terms. 158, Millfields-road, Clapton, E.5.

MUSICIANS WANTED.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians Wanted to
Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

MUSICIANS' WANTS.

WANTED, Engt. by EUGENE STRONG, Mus. Dir. (piano, violin, organ, baton); dis.; hall closing. 94, Oswald-st., Falkirk, Stirlingshire.

WANTED, Engagement by MUSICAL DIRECTOR, First-class Orchestral and Solo Violinist. Box 667, "The Era."

WANTED, Engagement by VIOLINIST, FIRST-CLASS LEADER. West-End experience. Box 658, "The Era."

WANTED, Engagement by BRILLIANT LEADER-VIOLINIST. Could open with first-class Orchestral Pianiste. Box 97, "The Era."

WANTED, engagement as Musical Director (Baton, Violin); variety or revue; thoroughly experienced; first-class refs.; at liberty. T. RICHARDSON, 50, Churchill-street, Oldham.

WANTED, engagement by well-known Musical Director-Violinist; brilliant soloist; seaside, theatre, or hotel; up-to-date library. Box 130, "The Era."

WANTED Known, Musical Director, Solo Violinist; limelight selections nightly with success; enormous library; requires good engagement. 'Phone, Finchley 3294. Box 132, "The Era."

WANTED, engagement as Musical Director (Pianist), after 2½ years' successful engagement in well-known West-End cinema; large library; perfect fitting; musical interludes a speciality; London or suburbs only. M. D., 42, Bramber-street, Barnsbury.

WANTED, by Musical Director (Pianiste), re-engagement; cinema or café; library; smart appearance and thoroughly experienced; summer terms. M. D., 21, Elgin-crescent, W.11.

WANTED, engagement by Violin Leader Musical Director; just concluded 9 months' engagement, Mus. Dir., National Electric Theatre, Halifax; previously 9 months' Leader of Orchestra, Midland Hotel, Bradford; hotel, café, or pictures. Offers to HARRY WHITE, 76, Hill Top-mount, Harehills, Leeds.

WANTED, Engagement by Musical Director; violin or leader; any business; 11 years Hippo., Poplar; present engt. terminates during summer. T. W. BLACKBURN. 'Phone, 1729 East.

WANTED Known, JACK FIELDS, Mus. Dir.
Piano, baton; arrange, transpose, &c.; concluding 42 weeks "Sunshine Sally" Co. At liberty May 19; resident or tour; can double second violin; steady and reliable. Wire or write, T.R., Whitehaven, or P.A., 77, Church-street.

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WANTED, Engt. by Conductor Solo-Violinist; any business; up-to-date library. CONDUCTOR, 187, Northumberland-road, Southampton.

WANTED, by young brilliant showman Conductor Solo Violinist or Baton; any business; programmes minutely fitted; extensive up-to-date library; toured and played all first-class theatres in Great Britain; good engagement. Wire or write, DARIUS, 203, Park-road, Barnsley.

WANTED, resident, by brilliant Pianist Conductor; any business; reliable. Wire or write, HYNE, 52, Long-street, Dorden, Tamworth.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, Engagement by exp. Rep. (lady); London or seaside. 75, Summerley-st., Earlsfield, S.W.18.

WANTED, engagement by exp. lady Violiniste as Repetiteur, in cinema or café. A. MUSKORON 158, Romford-street, New-road, London, E.1.

WANTED, by Violiniste-Rep. or good Second Violin, engagement in cinema. 158, Putney Bridge-road.

WANTED, engt. by Rep. Violinist (gent.); cinema or seaside; ex. refs.; 8 years' experience. Box 114, "The Era."

WANTED, by first-class Violiniste-Leader and Soloiste (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, Engagement by first-class Solo Violiniste-Leader; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED Known, Leader Violiniste at lib. Exp. any bus.; library; will dep.; with or without own orchestra. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5672.

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema, and café work. VIOLINISTE, 177, Adelaide-road, Swiss Cottage, N.W.3.

WANTED, Engagement by experienced lady Violiniste (Leader), at present on tour; any business; at liberty May 30. VIOLINISTE, Post Office, Moville, Co. Donegal, Ireland.

WANTED, by experienced Violiniste—brilliant soloiste—re-engagement as Leader, Rep., or 1st Violin; beautiful tone and artistry; seaside preferred. C/o MISS WILLIAMS, 91c, Grosvenor-rd., S.W.

WANTED, by Violinist-Leader or Rept. (lady); any business; excellent refs. 12, Highway, Moulscoomb, Brighton.

WANTED Known, Violiniste-Leader and Pianist (two) or Trio (violin, piano, and 'cello); fully experienced cinema, restaurant, and hotel; at liberty May 15, after successful season at Royal Hotel, Ventnor; large library over 2,000; any distance. Reasonable terms to HAMILTON, 41, Woodview, Bradford, Yorks.

WANTED, by IRENE DE WITT, experienced Violinist-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED, Engagement by Violiniste as Leader or good Rep.; good sight reader and thoroughly reliable (lady). VIOLINISTE, 93, Tyers-st., Kennington, S.E.11.

WANTED, by thoroughly experienced Variety Leader, Change; would accept repet. position in first-class hall; M.U.; provinces pref. Box 678, "The Era."

MUSICIANS' WANTS.

WANTED, engt. by disengaged brilliant Leader and Solo Violinist; seaside or country; splendid references. Apply, VIOLINIST, Rosebrook, Orwell-road, Clacton-on-Sea.

WANTED, by Violinist-Leader, 6 years' experience at first-class theatre, any business; good tone; excellent references. P. PEARSON, Uppermill, nr. Oldham.

WANTED, Engt. by Violin Leader, at liberty June 29 till Aug. 2; deputise; any business.
S. HARROP, 106, East-avenue, Oxford.

WANTED KNOWN, GOOD LEADER-VIOLINIST, WITH EXTENSIVE AND UP-TO-DATE LIBRARY, SEEKS PERMANENCY; FITTING PICTURES A SPECIALITY; DISENGAGED MONDAY, MAY 19. APPLY, K., 204a, HIGH HOLBORN, W.C.1, OR 'PHONE, MUSEUM 4335.

WANTED, by experienced Leader Violinist, engagement; London only. 22, Clapton-common, E.5.

WANTED Known, Violinist Leader, with own Pianiste; library; disengaged; good class cinema only. 18, Mannock-road, Wood Green.

WANTED, Engt. by Violiniste (lady), dance and orch. exp. V. D. F., Cambridge-villa, Furze Platt, Maidenhead.

WANTED, engagement by lady Violiniste; experienced in solo, conducting, teaching, and orchestral leading; excellent testimonials; first-class hotel, concert party, or café; South Coast preferred. State terms. Box 119, "The Era."

WANTED, Engt. by lady Violiniste; perm. cin. pte.; at present playing, MELLOR, "Westward Ho," Victoria-rd., Northreck, Blackpool.

WANTED, by young lady Violiniste, Re-engt.; seaside season or perm.; several years' exp.; good refs.; 35s. accepted. Write, 81, Crayford-rd., Holloway, London, N.

WANTED, by Violinist, engagement; experienced all lines; strong tone; excellent sight reader.
4, Cressy-place, Stepney Green, E.1.

WANTED, ENGAGEMENT BY LADY VIOLINIST; CINEMA; EVENINGS ONLY; GOOD EXPERIENCE. R. MOORE, 3, KING'S-PARADE, FINCHLEY, N.3.

WANTED, Engt. by experienced Violiniste, Continental trained, good-class café or cinema trio, where good music appreciated; any distance; would deputise. "CATHERINES," Alexandra-rd., nr. Eastbourne.

WANTED, Engt. by experienced lady Violiniste, any business; excellent library; London or suburbs. 8, Burnfoot-avenue, Fulham, S.W.

WANTED, Engt. by exp. Young Lady Violiniste; London. VIOLINISTE, 79, Endlesham-road, S.W.12. 'Phone: Battersea 1058.

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, engagement by experienced Violinist; any business; two years last engagement. Box 121, "The Era."

WANTED, engagement by young, smart Violinist; seas.de, hotel, café, or cinema work. VIOLINIST, 30, King Edward-road, Maidstone.

WANTED, change by Violinist, doubling Banjo and Banjoline. Can be heard any night.

SPENCE, Majestic Ballroom, South Shields.

WANTED, Engt. by good-toned Violinist, dance or straight, in hotel, café, &c.; young and smart. A. MORRIS, 92, High-rd., W.4.

WANTED, engagement by Solo VIOLINIST AND LEADER. First-class offers. Box 131, "The Era."

WANTED, engagement as Violinist; Lead, Rept., or Viola; long experience; theatre, varieties, pictures; steady and reliable. VIOLINIST, 1, Joidan-avenue, Kimberley-street, Hull.

WANTED, engagement by exp. Violinist, strong tone; any bus.; deputising preferred. DAN DEACON, 49, St. John's-road, Clapham Junction.

WANTED, Re-engt. by French Horn; reliable; liberty after 16th; highest refs.; any bus.; anywhere. Write or wire, HORNIST, 100, Hugh Gardens, Benwell, Newcastle-on-Tyne.

WANTED, engagements by first-class Trumpet; soloist, &c.; well exp.; aud. T. W., 20 Gladstone-street, Glossop.

WANTED Known, at lib., Solo Trumpet; any bus.; exp. all lines; exl. refs.; aud. if req. CORNETTI, 31, Cologne-road, Battersea, S.W.11.

WANTED Known, TRUMPET-MAJOR WIX, King of the Posthorn, Bugle, and Trumpet, vac. May 19, June 2, on. Wire, Old Catton, Norwich.

WANTED, Engagement by excellent Cornet, double with Drums; first-class experience; highest refs.; seaside season or permanent. "ARTISTE," 102a, Westbourne-grove, W.2.

WANTED, Engagement, Cornettist; excellent references; transposer; audition if required, Wed. or Thurs. Box 127, "The Era."

WANTED, Summer Engagement by real Solo Cornet; promenade concerts or first-class cinema; seaside or town. Address, CORNET, 240, Munster-rd., S.W.6.

WANTED, engagement by first-class Clarinet, sharp or flat pitch. ALFRED BENZING, 27, Capel-street, Bargoed, South Wales.

WANTED, change, first-class Solo Clarinet, doubling Banjo, and Rep. Violin, desires South Coast engagement; cinema preferred; excellent refs.; fortnight's notice; audition arranged. A. GROVES, 7, Park-avenue, Sutton Coldfield, Birmingham.

WANTED, Re-engt. by Solo Clarinet; any business; last shop 5 yrs.; long experience all lines; ex. refs. COWIE, 32, Cardigan-st., Luton, Beds.

WANTED, ENGT., CLARINET; FULLY EXPER. HIGH-CLASS WORK; FLAT PITCH; EXCEL. REFS.; LAST ENGAGEMENT TWO YEARS. A. G. FULLER, 84, PENWORTHAM-ROAD, STREATHAM, LONDON, S.W.

WANTED Known, disengaged, Clarinet, doubling with Alto Saxophone, and Banjoline (ex-Guards); any business. 36, Dorset-street, Baker-street, W.1.

MUSICIANS' WANTS.

WANTED Known, Clarinet at liberty for Summer Season with first-class orchestra. Apply, Box 128, "The Era."

WANTED, engagement by experienced Clarinet and Saxophonist; odd dates or permanency; London only; excellent sight reader on both instruments; sharp or flat pitch. DANCE BANDS PROVIDED. Box 78, "The Era."

WANTED Known, first-class Bass, at liberty; late Municipal Orchestra, Brighton; 5 years' cinemas; any business. E. NICHOLLS 38, Chestnut-walk, Worcester.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. 'Phone, Hornsey 3260.

WANTED, engt., experienced Trombone; any bus.; good deputy. GOWER, 153, Lillie-road, Fulham. 'Phone, 3778 Western.

WANTED, engt., reliable Trombone; ex. reference; experienced all bus. TROMBONE, 1, Crane-avenue, Isleworth.

WANTED, engt. by first-class Jazz Trombone; town or seaside. Box 115, "The Era."

WANTED by exper. Tenor Trombonist and Conductor (combines Violin), seaside or other engt.; cap. lib.; M.U. LAWRENCE, 50, Arran-st., Cardiff.

WANTED, by Trombonist, seaside engt., with military band, for summer. Second or Bass Trombone. TROMBONIST, 124, Northwold-road, Up. Clapton, London, E.5.

WANTED Known, Trombonist; experienced artist and musician; Mil. or Orchestral; anyone requiring reliable first-class performer; liberty 17th; London preferred. Box 145, "The Era."

WANTED Known, A. E. JAMES (Bassoon) at liberty, owing to termination of tour; first-class experience; high and low pitch. 27, Canterbury-road, Brixton, S.W.9.

WANTED, by Saxophonist, alto and soprano; good showman; appearance and personality; can lead; now at liberty; dance work. WHEELER, 19, Glazebury-road, Baron's Court, London, W.14.

WANTED, Engagements in or around town by C Melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED Known, at liberty May 17, first-class Saxophonist, B flat sop., E flat alto, B flat tenor if desired; high-class dance bus. preferred; ex. appearance. R. M. COLE, Palais de Danse, Dennistoun, Glasgow.

WANTED Known, Saxophone E flat Alto and B flat Soprano; good Leader, in small or large band; read at sight; good tone. GEO. WHITE, 25, Seaford-rd., West Ealing, London.

WANTED, by Solo Saxophonist and Dance Banjoist, summer engagement. Box 96, "The Era."

WANTED, by Saxophonist, E flat alto, C soprano, and Clarinet; disengaged May 31; excellent ref. Box 113, "The Era."

WANTED Known, Saxophonist (Sop.), vacant dates for dance work. Museum 607 day-time, 10, Merton-rd., Walthamstow.

WANTED, Engt. by E flat Alto Sax. and Oboe; flat pitch; seaside or perm.; young, smart; open immediately. Box 129, "The Era."

WANTED Known, Saxophone E flat Alto, doubling Clarinet, desires permanency or seaside; 16 years' experience; cinema, mil. band, theatre or dance band; good tone and reader. Box 94, "The Era."

WANTED, by good E flat Sax., Engagements; evening or perm. 'Phone: Padd. 4682. F. YARROW, 41 Westbourne-terr. North, Royal Oak, W.2.

WANTED, by brilliant Saxophonist, E flat alto, B flat tenor, B flat sop., and Solo Oboe, at liberty May 26; big experience with first-class London bands; at present playing in the best, well-known band in the country. Box 146, "The Era."

WANTED Known, E flat Alto and Soprano Saxa., vacant, town or provinces; young; showman. H. S., 17, Sterndale-rd., W.14.

WANTED, by thor. exp. 'Celliste engagement in cinema; anywhere; any bus.; double Clarinet. 'CELLISTE, 10, Bond-road, S. Ashford, Kent.

WANTED Known, 'Celliste desires Season Engagement or deputise; London; thoroughly experienced hotel, café, cinema. 24, Manchester-street, W.

WANTED, by lady 'Celliste-Pianiste, cinema work; small salary for permanency. Box 136, "The Era."

WANTED Known, young lady 'Celliste, disengaged. 2, County-grove, Camberwell.

WANTED, by 'Celliste, thoroughly experienced, engagement in hotel or café. MISS HODGSON, 109, Barcombe-avenue, Streatham-hill, S.W.

WANTED Known, experienced 'Celliste, open to immediate engt.; hotel, cinema, or café. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, Engt. by 'Celliste; thor. exper.; hotel, café, or cinema; excel. refs. 118, Birks-road, Cleator Moor, Cumberland.

WANTED, by 'Celliste, Engt. in hotel or cinema; exp. Write, c/o MRS. DRABBLE, 6, Blenheim-place, Woodhouse-lane, Leeds.

WANTED, deputy work by lady 'Celliste; London or suburbs. Box 117, "The Era."

WANTED Known, at liberty Whitsuntide, experienced 'Cellist; double Drums for dance work; any business. Box 69, "The Era."

WANTED, change, by first-class 'Cellist (male), good season engagement, or permanent in town; good soloist; any bus. Apply, Box 118, "The Era."

WANTED, Engt. as 'Cellist, cinema or concert bus.; used to classical music; 15 years' exp.; open Monday. 'CELLIST, 8, Clarence-rd., Horsforth, Leeds.

WANTED, Engt. as exp. 'Cellist; season or per.; Tavan and Alder and theatre work; open Monday next. 'CELLIST, 5, Grafton-rd., Bedford.

WANTED, by exp. 'Cellist, engagement; London, seaside, or deputising; cinema, hotel, or café. ELLEN F. BODEN, 45, Blakehall-road, Carshalton.

WANTED, engagement by 'Cellist; thor. experienced; cinema, theatre; good refs. 'CELLIST, Matlock House, Mawneys-road, Romford.

WANTED, by 'Cellist, engagement on S.E. Coast; thor. exp. pictures. 8, F., 132, Ditchling-rd., Brighton.

WANTED, Engagement by good 'Cellist; any bus. 48a, Uverdale-rd., Chelsea, S.W.

WANTED Known, first-class Oboeist; disengaged; 20 years all lines experience. Enquiries, Palace, Salford. BARRETT, Goodwin-st., Hull.

MUSICIANS' WANTS.

WANTED, by proficient Oboeist, engt.; wide exp.; variety or seaside; good credentials; your terms for town; any reasonable offer. 46, Bridge-rd. West, Battersea, S.W.11.

WANTED, Engagement by Flute and Picc.; both pitches (or Violin Rep.); M.U. terms. LEFEVRE, "Cairnie Villa," Jeanfield, Perth.

WANTED, Engagement by steady, competent, experienced Flautist. Address, FLAUTIST, Box 73, "The Era."

WANTED Known, Flute and Piccolo Soloist at liberty; excellent refs.; any bus. Box 74, "The Era."

WANTED, Engagement by Flautist; season or any business; at liberty May 12; high or low pitch. M. KNIGHT, Lyceum Theatre, Edinburgh.

WANTED, Engt. by thoroughly experienced Flautist; season or permanent; soloist; high or low pitch. FLAUTIST, 122, Crewe-st., Derby.

WANTED, engt. by good Flautist. WILDMAN, 37, Westbourne Park-crescent, W.2.

WANTED Known, first-class Flautist, at liberty, any business; flat pitch. W. LEE-STUBBS, 38, Chelmsford-street, Kirkdale, Liverpool.

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WANTED, Engt. by brilliant Relief Pianiste-Organiste; expert fitter; 15 yrs.' London experience; permanency or deputising; good offers only. McNEIL, 71, St. George's-rd., Southwark, S.E.

WANTED, Engt. by Orch.-Pianiste-Organiste (Pipe or Reed); fit pictures; library. 28, Vant-rd., Tooting, S.W.17.

WANTED, by known Picture Pianiste, Engagement; experienced; good sight reader. Box 66, "The Era."

WANTED, by Pianiste, solo and orchestral, engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stanhope-terrace, N.W.1.

WANTED, by lady Orch.-Pianiste, high-class musician, cinema or hotel; London sub. only. M. LILAR, 19, Barnard-hill, N.10.

WANTED, by Pianist-Vocalist, A.R.C.M., Summer Engagement; seaside, or would deputise in London. 18, Queensborough-terrace, W.2. MISS EVETTS.

WANTED. Engagement, experienced Orchestral Pianist; excellent sight reader. MISS REEVE, 150, Risley-avenue, N.17.

WANTED Known, experienced Orchestral-Pianiste, disengaged; permanency or deputising. WINIFREDE KENT, 14, Rowfant-road, Balham. Latchmere 5064.

WANTED, engts. lady Pianiste; good reader; dance or classical. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, by lady Pianiste, engagement in cinema; relief or otherwise; 12 months' experience; sight reader. GERTRUDE MACKAY, 4, Horsecroft-road, Boxmoor, Herts.

WANTED, Engt. by exp. Cinema Pianiste, solo or orch., or where further exp. on organ can be gained. C., 1, Stephenson-street, Wolverhampton.

WANTED, by Pianiste, medallist, first engagement; ex. sight reader; London district only. V. J., 3, Hollydale-rd., S.E.15.

WANTED, by young lady Pianist, first engagement (silver medallist), orchestra preferred; select offers only entertained. PIANISTE, 92, Ledbury-rd., Bayswater, W.

WANTED, Engt. by Relief Pianiste, M. D., 7, Ashness-road, Clapham-junction, S.W.11.

WANTED, Engt. by Relief Pianist, young lady; experienced; moderate terms. Ref., LEVINE, 31, Britannia-street, City-rd., N.1.

WANTED, engagement by an exper. Orch. and Solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED Known, reliable Orchestral Pianiste; also Mustel Organiste; would deputise. L. HENDRICKS, 32, The Drive, Golders Green.

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WANTED, engt. by Orchestral Pianiste; 10 years' cinema exp.; provinces or London; pictures or café; solo work. PIANISTE, 43, Streatley-road, Brondesbury, N.W.6.

WANTED, by experienced Orchestral Pianist-Entertainer, Summer Season; café or hotel. NINA LORENZA, Portland House, Regency-square, Brighton.

WANTED, Engagement by Young Lady as Relief Pianiste; London or suburbs; good library; terms moderate. D. C., 43, De Laune-street, Kennington Park, S.E.

WANTED, by exp. Orchestral Pianiste, cinema, odd dates for Deputising. Write, PIANISTE, 114, Elsley-road, Lavender Hill, Battersea, S.W.11.

WANTED, Engagement by Orchestral and Solo Pianiste; thoroughly experienced in dramatic, variety, and picture work; highest references. MISS LIZZIE SPEARING, M.U., 104, Foster Hill-road, Bedford.

WANTED, by experd. lady Orchestral-Pianiste, cinema engt.; would accept relief. PIANISTE, 62, Goldsmith-avenue, E.12.

WANTED, Engagement by Pianiste and Violiniste (ladies), cinema or café; library; references; experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED Known, Orch. Pianiste, free dep. or perm.; reliable and experienced. PIANISTE, 21, Elgin-crescent, Bayswater.

MUSICIANS' WANTS.

WANTED Known, experienced Orchestral Pianiste; can deputise. 73, Oldhill-street, Clapton, N.16.

WANTED, by Pianiste, exp. Orchestral or Relief, engt., cinema, café, or hotel; exp. PIANISTE, 16, Livingstonemans., Queen's Club Gardens, West Kensington.

WANTED, engt. by thoroughly experienced known Orch. Pianiste; would deputise. 8, New Quebec-street, Portman-square, W.1.

WANTED, engt. by good Orch. or Solo Pianiste; café, dances, accomp.; good l.b.; would dep. 7, Claverdale-road, Brixton, S.W.2.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED, engagement by fully experienced Orchestral-Pianiste, cinema. PIANIST, 34, Gt. Windmill-st., Piccadilly.

WANTED, by good Orchestral Pianiste, Immediate Engagement; exp.; cinema or hotel. Wire or write, PIANISTE, 10, Myddelton-square, N.

WANTED, West Country hotel, café, or kinema engagement, by the "Clarewood Duo," lady Pianist (brilliant Soloist and Soprano Vocalist) and gentleman (Violin and Viola Soloist and first-class Piano-accompanist); both well-known and experienced artists; own comprehensive library of high-class music. Good offers to Box 137, "The Era."

WANTED, by exp. Orch. Pianiste Deputy Work; any business; afternoon or evenings. Box 122, "The Era."

WANTED, by brilliant Pianist, G.M. Engagement; experienced Orch., &c 10, Orchard-gdns., Seven Kings, Ilford.

WANTED, Engt. by brilliant Jazz Pianist; first-class rhythm and syncopation; read anything; appearance, personality, and showmanship; at lib. now B. GORDON, 31, Aldershot-road, Kilburn N.W.6.

WANTED, by Pianist, with own Violinist, work; London area. Write, S. T. L., 135, Carlyle-rd., Manor Park.

WANTED, by Pianist and Violinist (gents.), Joint Engagement in cinema; large library; open at once terms mod. PIANIST, 18, Frederick-street Loughborough, Leicestershire.

WANTED Known, HENRY ELLIS expd. Orch.-Pianist and Accomp. own dance numbers. 111, Grayshott-rd. S.W.11.

WANTED Known, brilliant Pianist as Relief; high-class cinema; London or suburbs; would deputise. MR. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED Known, Soprano (Pianist) would join skilled musicians (stringed); busking; some experience desirable. Full partics., Box 140, "The Era."

WANTED Known, FREDERICK HASLAM, Solo and Orchestral Harpist, at liberty. 38, Wiltshire-road Brixton, London, S.W.9.

WANTED Known, ERNEST BENN Orchestral Harpist and Pianist (late Silver Cinema, Shepherd's Bush); disengaged. Address, Theatre Royal Yard Scarborough.

WANTED Known, MAUD GRUNDY, Harpist. 17, Narcissus-rd., West Hampstead, N.W.6.

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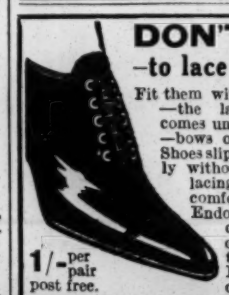
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NOTICE

The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.

As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

The Council of the Actors' Equity Association sends its regards to its English brothers.

To Theatre and Cinema Proprietors and others.

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"WHERE AM I?"

At Eastbourne.

If one may adopt a phrase of an energetic American film-producer in this play, Athole Stewart in "Where Am I?" has sure got a winner. Translated from the Italian by Maurice Petherick and adapted by Athole Stewart, it was produced at the Devonshire Park, Eastbourne, on Monday. Edwin Pendlebury and his fiancée, Mrs. Kempton, are both rather bored, and each is pining for some excitement to come into their prosperous but monotonous lives. Pendlebury has a brain wave. He secretly hires Otis P. Smith, a film producer, to provide romantic adventures, of which he is to be the hero, but of which he is to know nothing beforehand. Unfortunately, a series of real misfortunes befalls Pendlebury, including a visit from burglars and arrest by police, all of which he takes to be the work of the film-producer fulfilling his contract. The resulting confusion cannot easily be described, but the whole first act goes to one long roar of laughter. His fiancée is also taken into the plot, and a screamingly funny scene is that between her and a film star, Aubrey de Varlsco, who, however much of a daredevil destroyer of female happiness he may be on the films, signally fails to act up to his reputation in real life. Just as Pendlebury is threatened with strait-waistcoats and asylums, the film-producer appears, all is explained, and the distracted lovers decide they have had enough excitement to last their lives. Every character was well played. Mr. Herbert Vyvyan as an old butler gave a clever and human study; Mr. Noel Morris was capital as the film-producer; Miss Marie Hemmingway scored a triumph and looked very fascinating in three beautiful frocks. As Pendlebury, Mr. Athole Stewart had what one might call a Charles Hawtrey part played with a difference; his air of bewilderment with the smile breaking through was done to perfection. Equally good work was contributed by every member of a long cast.

"TONI."

At the Shaftesbury.

There is no doubt about the success of "Toni," the farcical musical comedy which opened at the Shaftesbury on Monday night, and noticed fully in our columns last week following the first production in Birmingham. The London audience was rapturous in its applause, and at the end there were many speeches. It is a bright, happy-go-lucky show, with a story that is all the better for verging on the burlesque occasionally, with some neat lyrics by Mr. Douglas Furber and tuneful music by Mr. Hugo Kirsch and Stephen Jones.

Mr. Jack Buchanan, making a re-appearance after his visit to America, had a great reception. He can carry any musical comedy on his shoulders, and it is no wonder that his ready wit and inventiveness was applauded with such enthusiasm. He sings as neatly as he dances, and is thoroughly fresh and amusing either as the proprietor of the dressmaking establishment or the rescuer of distressful princess in the typical musical-comedy state of Methopolachis. In his speech at the end he said that all they wanted to do was to add a little brightness to a dull world. He always succeeds in doing that. June, in the comparatively small part of the Princess, was her usual charming, delightful self with an appealing, innocent smile that would make a success of any show. There is excellent support from Mr. Fred Groves, Mr. Douglas Furber and Mr. Charles Stone, and Miss Veronica Brady's energetic and resourceful comedy is a great asset.

Harry Ristori.

Topping a fine variety bill at the Empire, Chatham, recently, Harry Ristori and Partner proved a strong attraction. Harry has just bought a new car, and is now practising for the racing week at Brooklands.

PRAGUE FESTIVAL.

It was decided at a meeting of the delegates representing the national sections of the International Society for Contemporary Music, which was held at Salzburg last August, Mr. Edward J. Dent presiding, to hold the festival of the society this year in two parts. Three orchestral concerts will be given in Prague on May 31, June 1 and June 2 in connection with the Smetana Centenary Celebrations, and four chamber concerts at Salzburg in August. The following are the programmes of the Prague concerts chosen by the International Selection Committee:

May 31.—1, "Prague Carnaval" (Smetana); 2, "Symphoniette" (Otakar Ostricil); 3, "Concerto per Orchestra" (Rietti); 4, Concerto for Violin and Orchestra (Szymanowski); 5, "Bacchanale" (Florent Schmitt); 6, "Pacific" (mouvement symphonique) (Honegger).

June 1.—1, Second Symphony (Erdmann); 2, Concerto for Violin and Orchestra (Prokofiev); 3, "Impressioni dal Vero" (Malipiero); 4, Symphony in E flat (Arnold Bax).

June 2.—1, "The Ripening" (Symphonic Poem (Suk); 2, "22nd Psalm" (for Baritone and Orchestra) (Ernest Bloch); 3, Symphony for Wind Instruments (Stravinski); 4, "On Death" (Song-cycle for Baritone and Orchestra) (Horwitz). The orchestra of the Czech Philharmonic Society of Prague and prominent conductors and soloists will be entrusted with the interpretations of these works. The Czechoslovakian Section will give a cycle of the most important operas of Smetana and also a series of symphonic and chamber music concerts between May 25 and June 8.

Intending visitors to the Prague Festival (May 25 to June 8) are invited to apply to the Czechoslovak Section of the International Society for Contemporary Music, Národní tr. 25, Prague 1, or to the Concert-Office (G. A. Svojsik), Sumavska 19, Prague-Vinohrady, 19, for information as to board-and-lodging arrangements in hotels or private families and as to seating accommodation and prices of concert tickets.

ENTERTAINMENTS TAX.

Proposed Abolition Defeated.

The House of Commons on Monday considered on report the Budget resolution under which it is proposed to abolish the duty on payments for admission to entertainments up to and including sixpence, and to reduce the duty on payments up to and including 1s. 3d.

Sir W. de Frece moved an amendment continuing the tax to Oct. 1 next, and then abolishing it. Many people, he said, claimed that entertainments were a luxury. During the war entertainments were not regarded as a luxury and the entertainers were urged to "carry on."

If the tax were abolished it would give employment to thousands more in an industry which was already sorely tried by Summer Time and broadcasting.

Sir A. Butt, supporting the amendment, said that what the Chancellor of the Exchequer proposed would do far more harm than good to the indoor amusement industry of this country. It would not benefit the consumer, except in a minor degree. The entertainment industry was undoubtedly subsidising the cheaper seats in all places of amusement. It would be impossible for any indoor amusement industry to be carried on without the higher priced seats. The Chancellor of the Exchequer's proposed scale would continue that subsidisation. The cinema would have still greater advantage than at present over the rest of the entertainment industry. Indeed, the Chancellor's proposal would still further subsidise the cinema, which employed the minimum amount of labour and bought its goods from abroad, thus adversely affecting the exchange. The seats which were now 3d. inclusive of tax, *i.e.*, 2½d. for the proprietor and ½d. tax, would not be reduced to 2½d. Neither would the football ground tickets, which were 1s. inclusive of 3d. tax, be reduced to 11d. That was not practicable. The consumer would derive no advantage from the remission, and the country would lose the revenue.

Mr. P. Collins congratulated the Chancellor of the Exchequer on his proposals. Mr. Snowden was removing a burden which hit the working-classes hardly, and which they could not afford to pay. The tax had been crushing the small cinema proprietors and showmen who took their entertainments about the country, providing innocent amusement for the very poor. No doubt the luxury theatres of the West End would like to see the tax abolished altogether. But they were rather like dogs in the manger. He, too, would like to see it abolished, but was thankful to the Chancellor for small mercies. All the shows which catered for the masses would be thankful for what Mr. Snowden had done.

Mr. Hemmerde said that the tax remission would not benefit the theatre industry in any part of the country. A party that stood for national and municipal theatres and opera was salving its conscience by doing something for the cinema and the cheap theatres, while leaving the places supplying high-class drama and music to bear the burden of the tax. There was to be a subsidising of what had no educational effect at the expense of the theatre and music hall. He could not be a party, since he believed in the nationalisation and municipalisation of music and the drama, to place a tax on that industry.

Mr. W. Graham said the cost of the amendment would be approximately £4,750,000 this year and £9,500,000 in a full year. Therefore, the Government could not accept the amendment. Some hon. members had suggested that the Government had broken a pledge since they had hitherto supported the abolition of the tax. Their views on that matter were entirely unchanged.

Mr. Snowden moved the closure, which was carried by 253 votes against 157.

The amendment was negatived by 282 against 69 votes, and the resolution was then carried by 306 against 42 votes.

GREENOCK AMATEUR O.S.

The members of this society deserve high praise for all-round excellence in their presentation of "The Pirates of Penzance" at the King's Theatre, Greenock, recently. As Mabel, Miss Jenny Prowse filled the rôle admirably, her voice being heard to advantage in the solo numbers and also in the duets with her lover, Fredrick. Miss Mary Agnew as Ruth displayed abilities of a high order; while Miss Jean Blaikie as Edith, Miss Isobal I. Ramage as Kate, and Miss Kit McInnes as Isabel were fascinating little maids. As Fredrick Mr. J. A. Preston sang his numbers admirably; Mr. J. T. McKinlay as the Major-General gave a consistent and clever performance; Mr. R. C. Fleming as the Pirate King acted and sang in a robust style; Mr. M. S. Williams did well as Samuel; and as the Sergeant of Police Mr. Hugh Parker was excellent. The chorus rendered the music well, and the augmented orchestra gave able support, under the direction of Mr. Frank Smith.

EALING ARTS CLUB.

A very praiseworthy performance of Mark Ambient's comedy "A Snug Little Kingdom" was given by the Ealing Arts Club at the Park Theatre, Hanwell, on Tuesday, April 29. The production reflects the greatest credit on Mr. T. C. F. Smith, the club's producer. The burden of the play was borne by Mr. Smith, who as the big-hearted Yorkshireman, Ben Kershaw, gave a convincing interpretation. Miss Molly Hughes was a particularly natural and charming representative of Dolly. Mrs. Blower, the asthmatical lodging-house proprietress, found an excellent exponent in Mrs. T. C. F. Smith. Mrs. D. M. Edwards made the most of her opportunities as Sister Hope. The cockney servant found a capable exponent in Miss H. M. Jewers. As the hero, Bernard Gray, Mr. Roy Malcolm was responsible for a convincing piece of acting. He was ably backed up by Mr. J. Fellowes Prynne, who as the young doctor, Hubert Gray, M.B., gave a delightful representation.

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HITCHIN THESPIANS.

At the Playhouse, Hitchin, recently, for the whole week, the Hitchin Thespians presented "Iolanthe" for the first time during their long series of Gilbert and Sullivan's productions. This was undoubtedly their finest performance as yet. The orchestra, under the conductorship of Mr. Edgar Wilby, did admirably, and the opening overture was particularly fine. Mr. Herbert Sharp, as Strepon, and Mrs. P. A. Sharman, as Phyllis, were most capable "leads," and their rendering of the duet "None Shall Part Us" was, perhaps, the best of the evening. Mr. Jack Dent, as the Lord Chancellor, made a decided "hit." His rendering of "the nightmare song" was a fine piece of work. Miss Phyllis Spurr, as Iolanthe, gave an excellent interpretation, and her singing of "He Loves" was particularly good. Mrs. E. E. Russell, as the Queen of the Fairies, was well suited to her part, and Miss Mona Witter (Celia), Miss Hilda Buck (Leila), and Miss Constance Pedley (Fleta), were admirable as the chief fairies. Mr. Leslie Rands, as the Earl of Mountmart, gave some good singing, and was well supported by Mr. A. J. Davis as Lord Tolloller. Mr. Harry Russell made a typical "Fairy Guardsman," his rendering of the sentry's song being capital. The chorus was in every way excellent. The hon. stage manager was Mr. P. A. Sharman, who was ably assisted by Mr. Chas. Brown. The dances were arranged by Miss Winifred Snell.

EAST ACTON MUSICAL AND DRAMATIC SOCIETY.

The East Acton Musical and Dramatic Society gave a very creditable performance of "Gamblers All," by May Martindale, at St. Dunstan's Hall, East Acton, on April 26, 28, and 29. Dorothy Scott played the arduous rôle of Lady Langworthy well, being particularly good in the scene where John Leighton asks her to run away with him. Cyril Dives, as Sir George Langworthy, was quite a natural fussy, affectionate, and forgiving husband. J. Chas. Moore scored in the part of Harold Tempest, making one forgive him all his weaknesses. Mr. Geoffrey Lamb was scarcely convincing as John Leighton, the strong, silent man. Miss Mabel Boustead as Millicent Hope played well, and never overacted, her delivery being good and demeanour quiet and forceful. Gwen Free was delightful as the flapper, Sybil Campbell, and deserved a much nicer young young lover than she had in Robert Langworthy, a listless and uninteresting character played by Douglas Sprott. The parts of Major and Mrs. Stocks were capably handled by Tom Claret and Sally Claret. The drunken antics of Freddie Tiewell were made the most of by Sydney Dismore, and created much laughter. Floris Gill was quietly effective as Ruth Langworthy. The performance on the Saturday was in aid of St. Dunstan's Church funds; that on Monday for the London Association of the Blind; and on Tuesday for the Dockland Settlement and Malvern College Working Boys' Clubs.

WATFORD AMATEUR PLAYERS.

The Watford Amateur Players, whose president is Sir Gerald du Maurier, gave a highly successful performance of Sir Arthur Pinero's comedy, "His House in Order," at St. Michael's Hall. The play was produced by Mr. Cuthbert Andrews. Included in the large cast were Mr. Cuthbert Andrews, Miss Constance Lansley, Mr. John Hyatt, Mr. Robert Taylor, Miss Marjorie Geddes, and Mr. Sheriff Townell.

Dolly and Inez Vincent.

Owing to the postponement of Grock's show, which was to have been produced this month, Dolly and Inez Vincent, the well-known dancers, are at liberty for the next two or three weeks. Dolly and Inez recently concluded a long season in T. Elder Hearn's "Scandals."

Sandy Powell.

Sandy Powell, who recently concluded an engagement as principal comedian in Fred Karno's "Football Match," opened on Monday at Exeter, and will be in town at Shoreditch on the 19th. For panto. Sandy goes to the Alexandra, Birmingham, next season.

A Charity Garden Party.

On Saturday, May 31, there will be a Garden Party at Caxton House, Limpsfield, in aid of South London charities. Mr. G. Basil Barham, the hon. organising secretary, South London Cyclists' Carnival and Meet, 1924, appeals for the co-operation of artists in arranging the programme. He states that any artists who can assist the cause will be conveyed to and from Limpsfield by car, and every other provision will be made to suit their convenience. No expenses will be incurred in connection with the Garden Party, and "every farthing will go to South London charities." Those interested should communicate with Mr. Barham at 3, Perryn-road, East Acton, W.3.

Jack Wynne and Co., in their coster sketch, "Two Lovely Black Eyes," repeated their recent success on the L.T.V. tour, at Yarmouth, recently. Jack and Dorothy Wynne play well the coster lovers, and little Joan Wynne is dainty in all she does.

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DARLINGEST

WHITEHALL MUSIC CO.

At the inauguration of the dance season at Olympia last week Jack Hylton and his Band made a most pronounced hit with Francis Deacon and Jack English's dream fox-trot "Darlingest." On Saturday last (the day of H.R.H. Princess Mary's visit) L. A. Johnson and his San Prado Band introduced "Darlingest" to a large and appreciative concourse of dancers at the Ballroom, British Empire Exhibition, Wembley. The number was received with marked favour and encored, and Mr. Johnson is now featuring it regularly at all sessions. The Midnight Follies Band at the Metropole and John Birmingham and his Band at the Cecil are having continued success with this number. L. De Rosa, with his London Serenaders at the Cricklewood Dance Hall, is making a big feature of it, and reports constant encores. At Cardiff, during the Glamorgan Cricket Club's Ball, the Bing Boys' Band had to play "Darlingest" five times. R. M. Cameron's Manhattans, playing at Edinburgh, also had a "five-times" evening, and advise us of a tremendous hit. E. F. Lane, writing from Derby, is enthusiastic over the number, and asks us for more like it.

Max Myers and his Cottage Rhythm Kings played "Darlingest" as the feature dance in a very successful fox-trot competition at Bow last Saturday night. Mr. Myers states that this number has been the supreme favourite ever since he commenced to play it. W. Piercy writes to say that "Darlingest," as played by his dance band at Reading last week, was a great hit. Dancers who wish for good home practice to a perfect fox-trot tune should note that "Darlingest" will shortly be issued by all gramophone companies.

With the marked revival of the waltz Roy Bernard's Oriental number, "Ispahan," is again coming well to the fore, and looks like taking a fresh lease of its already successful career.

DAREWSKI MUSIC PUBLISHING CO.

"If I Can't Get the Sweetie I Want," the wonderful fox-trot hit, is being played by all the leading dance bands in town and in all the provinces. The Savoy Orpheans and the Savoy Havana Band, at the Savoy Hotel, broadcast and sing this big hit. Albert Heyes, the musical director of the Metropole Theatre, Manchester, features "If I Can't Get the Sweetie I Want." This is also featured by J. Markwell, of the Prince of Wales, Liverpool. Norris Smith, of the Regent Dance Hall; J. Hadden, of the Palm Beach Band, Edinburgh Café, Liverpool; Mr. Louis Freeman's Orchestra, Glasgow. "Sleep," the wonderful waltz hit, which is the rage of America at the present time, is being featured by all the best dance bands in town and the provinces. It is a melody that is hard to forget, and is the best waltz since "Alice Blue Gown." "Chili Bom-Bom" is a very big fox-trot, and its new rhythm should appeal to leaders who keep up with the times. "Lovey, Come Back" is another new fox-trot written by Lon Handman.

"Nutsey Fagan" is a new fox-trot comedy song hit. This should be a rage with all the singing orchestras. It is a worthy successor to "Sweet Hortense." "Who Did You Fool After All?" is a wonderful melody symphonic dance arrangement featured and recorded by Jack Hylton's Band, who is featuring "Sleep" and "Chili Bom-Bom" this week at the Alhambra Theatre, and, needless to say, creates a wonderful success.

Our "Orchestral Journal" provides leaders with an up-to-date supply of the big dance hits, and is by far the cheapest medium for all dance bands. Kindly note our terms on the above ad. The People's Palace Orchestra continue to feature "Sleep," "If I Can't Get the Sweetie," and "Love." The arrangement of "Love" is undoubtedly one of the best of recent years; to be summed up in a few words it is a replica of a Paul Whiteman orchestration. We take the opportunity to thank our friends for the wonderful support afforded us by featuring "If I Can't Get the Sweetie," and we trust they will continue to play this irresistible fox-trot.

The London Professional Band, under the direction of Chas. Ancliffe, feature in all their programmes "Brighton Camp Patrol," the military parts being issued by Messrs. Boosey and Co., of Regent-street.

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

Mr. Albert le Maire, musical director of the Cleveland Ohio Orchestra at the Piccadilly Hotel, W., writes us that he finds "May-be," "Gigolette," and "Horsey, Keep Your Tail Up," are increasingly popular every time they are featured.

Mr. William A. Heathcote, the well-known pianist director of Rotherham, reports great success with "Horsey, Keep Your Tail Up." He says he is generally greeted with "Hello, Horsey" at his dances, so the number is a permanent fixture on all his programmes.

Mr. Albert H. Auger, musical director of the Grand Cinema, North London, writes: "After my great success with 'Horsey, Keep Your Tail Up,' I have made a success again with 'A Smile Will Go a Long, Long Way,' and no doubt it will please you to know that I feature a Feldman number every evening."

Mr. R. Zelba, the well-known violinist, who is now playing at the St. George's Hotel, Margate, informs us that "Horsey, Keep Your Tail Up," "In a Tent," "Who's Sorry Now?" "Gigolette," and "When Will the Sun Shine for Me?" are being featured with great success by his band at the above hotel.

Mr. Patrick Major, the genial musical director of the West End Hotel and Restaurant, Margate, has recently made quite an unusual success with "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love," and the patrons frequently demand a repetition of it.

At the Palace Hotel, Southend, on Wednesday last a Grand Fashion Parade was held. Mr. George Salisbury and his popular band featured "Horsey, Keep Your Tail Up," "Gigolette," "Say It With a Ukulele," and "May-be," with great success.

Mr. S. Lang, of the Clarion Jazz Band, Grays, writes that he finds "Bebe," "Horsey, Keep Your Tail Up," and "Gigolette" are much appreciated both by the members of his band and the dancers, to whom they are continually playing these numbers.

Mr. W. Thomas, of Port Talbot, is an enthusiastic Feldmanist. His programmes contain "Horsey, Keep Your Tail Up," "Not Here, Not There," "Stella," "Say It With a Ukulele," "Midnight Rose," "May-be," "Wembling at Wembley With You," and he says these are only a few of his successes.

LAWRENCE WRIGHT MUSIC CO.

Jack Hylton's Olympia Band, which opened at the Olympia Dance Hall on May 7, made signal successes with "Riviera Rose," "Pasadena," "When It's Night-time in Italy," "Twelve o'Clock at Night," "Do Shrimps Make Good Mothers?" "Mickey Donohoe," and other popular numbers, published by the Lawrence Wright Music Co. Last Monday (May 12), a very novel interlude was presented by Jessie Allan and the Riviera Quartette, when "Riviera Rose" was presented with special scenic and lighting effects. Next week there will be a special "Shrimp Hop" competition, in connection with the new novelty fox-trot, "Do Shrimps Make Good Mothers?" Jack Hylton's Band, of course, plays the musical accompaniment in each instance.

The London Band, under the direction of Emlyn Thomas, is making a very popular feature of "Hula Lou," at the London Club, whilst "Pasadena," "When It's Night-time in Italy," and other Lawrence Wright winners also go over very big with this fine orchestra.

The Royal Blue Syncopaters Orchestra, of Glasgow, is making very big features of "Riviera Rose" and "Pasadena," in particular, out of a whole host of Wright numbers, which they are constantly playing with very great success.

Lieutenant Andrew Harris, L.R.A.M., bandmaster of the Welsh Guards, at his many engagements invariably features such wonderful hits as "When It's Night-time in Italy," "Felix Kept on Walking," and numerous other Lawrence Wright hits.

Leonard Coombes' Orchestra has been wonderfully successful everywhere in town, and such sterling Wright successes as "Riviera Rose," "Pasadena," "Just a Girl That Men Forget," &c., are going tremendously, as rendered by these fine performers.

Arthur Jefferson, musical director of orchestras for Collinson's Cafés at Douglas, Port Erin, Leeds, and Buxton, offers a magnificent array of Lawrence Wright numbers at each of these popular resorts. Of course, "Riviera Rose," "Pasadena," "When It's Night-time in Italy," and all the other big hits of the firm are constantly in evidence.

Norris Smith, whose Dixie Entertainers continue to make such a success at the Regent Dance Hall, Brighton, with "Riviera Rose," "Pasadena," and "Havana," and make a special feature of the "American Medley," states that there is a great demand for "Do Shrimps Make Good Mothers?"

The Royal Artillery Band, under the direction of Lieutenant E. C. Stretton, M.V.O., are specially playing "Riviera Rose" and "Mr. Gallagher and Mr. Shean," at the State Ball at Buckingham Palace to-day (Wednesday).

Alfredo and his Band, at the Prince's Restaurant, Piccadilly, are making a phenomenal hit with "Pasadena," which is redemanded again and again. Other great successes with this superb band are "When It's Night-time in Italy," "Riviera Rose," "Twelve o'Clock at Night," "They Love It," &c.

FRANCIS & DAY.

Charles Renard and his select band of ten skilled performers are at the Grafton Galleries enjoying a success as marked as it is deserved. Each of the members of the combination is a master of his particular instrument, and under the leadership of so talented a chief this band would certainly attain to higher popularity than it now enjoys were such a thing possible. M. Renard is most critical in his selection of musical composition, and when he fixes on a number for inclusion in his programmes there is no doubt about that item's quality. His latest bouquet from the Francis and Day Garden of Melody includes "I Love You," "Linger Awhile," "Easy Melody," "Take Those Lips Away," "Before You Go," and "Arcady" in the fox-trot section. His renderings of "Dreamy Melody," "When Lights Are Low," and "Wonderful One" waltzes as saxophone solos are a musical feast of the first order.

The Cleveland Ohio Orchestra, now appearing at the Piccadilly Hotel under the cultured leadership of Albert Lemaire, is meeting with great success, among the regular features so beautifully played being "I Love You," "Take Those Lips Away," "Dreamy Melody," "Linger Awhile," and "Easy Melody," to mention but a few among a whole host of hits of the house. The Cleveland Ohio Orchestra is fully living up to its high reputation.

John Clapper, the celebrated violinist and saxophonist, is still delighting the clientèle of the Castle Hotel, Richmond, every Sunday, the tea dance held on that day being a source of keen enjoyment at the pleasant Surrey river resort. Mr. Clapper's band heightens the enjoyment, his programmes ever including the latest hits of the firm.

Six new orchestral publications will be issued next week, all of them fox-trots, the titles being as follows: "Arcady," "Before You Go," "A Limehouse Night," "Dance Time is Love Time," "Tweet, Tweet!" and "Every Night I Cry Myself to Sleep Over You." Each of these novelties will be found to be fully up to the high standard of excellence for which the firm enjoys so enviable a reputation.

DUFF, STEWART & CO.

Alfredo and his band at the Prince's Restaurant are featuring with the greatest success Montague Clayton's outstanding one-step on the "Pathetique," the aptly-named "Desecration." He is also finding that the "wireless" fox-trot "2-LO," by the same composer, the comedy fox-trot "Bringing Up Father," and Charles Ancliffe's outstanding intermezzo "Peacocks' Parade" are highly popular items.

Armand Mora and his "Pall Mall Orchestra" at the Brent Bridge Hotel is also finding that "Desecration" and "Bringing Up Father" are among the most highly appreciated numbers. The last-mentioned fine fox-trot has also been rapturously received at the Playhouse, Cardiff, and, in fact, wherever it has been played, throughout the last few weeks.

AMATEURS IN ACTION.

"THE PENGE FAMILY WILKINSON."

"The Penge Family Wilkinson," a comedy in three acts, by John Dale Feenix, was produced at the private Riverside Theatre, Norwich, on Saturday, May 3. It was the ambitious first attempt of a new author, who elected to conceal his or her identity under the *nom de guerre* of John Dale Feenix. In its presentation the comedy suffered from the handicap of a tiny stage and the limitations of the amateur players. The Wilkinsons, who lived in circumstances which permitted of one female servant, were too drab or commonplace to excite any interest in their affairs. Individually, they were self-centred. Mr. Wilkinson demanding quiet in the dining-room for his slumbers, and in his wakeful moments boring the family, and the audience, with moralising and sermonising on topics which ranged from golf to politics and the behaviour of the modern girl. Mildred Parsons, the married daughter, sought change and relief from wifely responsibilities and the nursery by visits to her parents, and joined the family in reproving and advising her sister Beatrice on matters of independence and old maids. Mrs. Wilkinson, herself unselfish, made excuses for the lack of it in other members of the family, even for her worthless, lazy son, Peter. There was just a chance of the latter introducing some romance into the family when Beatrice's unexpected inheritance of a fortune enabled Peter to move in higher circles and make the acquaintance of a "colonel's" daughter but the lady (Lady Delamere) went out of the play with Capt. Haxell with the sudden marriage (off) of Beatrice to Mr. Dunn, without any previous love-making or suggestions of the kind. This was an unexpected note for the family and the audience. It necessitated the family giving up the more luxurious quarters in Kensington, and returning to the old dining room at Penge. With her allowance to Mrs. Wilkinson of £500 a year, Beatrice adds pearls of advice to the family, and, thus endowed, Mrs. Wilkinson assumes the rôle of dictator after thirty-five years of subjugation to the wishes of others. Pa Wilkinson is ordered to do his sleeping in the proper apartment, but Mrs. Dunn appears, orders the return of the parental couch, and assures him that when it is worn out he shall have another. The character sketches were well drawn, even if some of the people failed to interest us. The dialogue was not without witticism and smartness of repartee. Beatrice Wilkinson was scarcely the sharp contrast the author probably intended. The part was well played by Miss Watson. Miss Ada Taylor gave a good account of Mrs. Wilkinson; and Miss Archer played Mildred with ease and naturalness. The male parts were accounted for less satisfactorily.

"DE MORTUIS."

The comedy was preceded by a dramatic sketch, in one act, by the same author, entitled "De Mortuis." Harvey Lenox, out of work and living in a London attic, and his wife, who is trying to keep starvation at a distance with a needle, are visited in the evening by their aged uncle, Henry Milford, who has made millions out of cold storage. The old man, who had hitherto refused his nephew financial assistance, is grief-stricken at the alleged loss of his fortune, and seeks the aid of the young man in recovering and restoring it to him to the last farthing. He departs with the promise, leaving the young couple in bewilderment as to what is expected of them, and under the impression that the old man has lost his reason. The mystery is cleared up by a telegram from the solicitors, announcing the death of the uncle that same morning, and his fortune being left to the nephew. The curtain falls on the amazed couple reading the telegram. Henry Milford, the chief character in the sketch, was acted with much intensity of feeling and skill by Mr. E. Astoff.

AMATEURS AT BATH.

The Bath Operatic Society concluded their present season's work by giving at the Theatre Royal, Bath, "Trial by Jury" and "H.M.S. Pinafore." Mr. Shelford Walsh was again acting as coach and producer to the society, and Mr. Jan Hurst, the musical director of the Bath Pump Room, was the conductor, with the result that excellent representations of these popular comic operas was assured. Mr. A. Bertram Fortt on this occasion came forward as a singing comedian, and scored a big success as the Judge in "Trial By Jury," and both Miss Dorothy Reid and Mr. E. H. Head sang and acted the characters of the Plaintiff and the Defendant with confidence. In "H.M.S. Pinafore" Mr. L. E. C. Baker added further to his already long list of Savoy successes by enacting the rôle of Sir Joseph Porter with excellent diction and humorous unction. Miss Valerie Christopher made her reappearance with the society as Little Buttercup, and her admirable vocalism and fine stage presence well befitted the part. Mr. George Christopher's cultured baritone voice was heard to much advantage as Capt. Corcoran. Mr. V. H. Head and Miss Dorothy Reid, as Ralph and Josephine, again became associated as the hero and heroine, and their singing and acting called for much commendation. Mr. E. H. White got his first big chance as a principal in the character sketch of Dick Deadeye, and his earnestness was deserving of much praise. Mr. A. Bertram Fortt's long experience of comic opera was of much value as the Boatswain. The chorus was fully up to the high standard of excellence always attained by the society.

HASTINGS PLAYERS.

The Hastings Players achieved a decided success with their presentation of "The Gondoliers," at the Gaiety Theatre recently in aid of the Police-aided Clothing Fund. The talent from which Mr. George H. Elliott (producer) had to select was entirely local, and it was a credit to the town and district that it was able to find in its midst some very capable amateur actors and actresses. Mr. Jack Cook proved himself a capital Grand Inquisitor with a strong personality, and Mr. Noel Prentice, as the Duke of Plaza Toro, was also excellent. Marco and Guiseppe were admirably taken by Mr. Will Guy and Mr. G. H. Elliott respectively, and Mr. Fred Heppel sang well in the part of Luiz. Foremost among the ladies was Miss Doris Bohun, a Gianetta who was artlessness embodied with a delightful voice and a most disarming smile. Miss Helena Chapman was an excellent partner as Tessa, and Miss Gladys Humphries, as Casilda, was very attractive, and sang very sweetly. Mrs. Marie Beckley was a stately Duchess of Plaza Toro, and three little girls, Beryl Bransby, Joan Green and Marjorie Baker, as the Drummer and Pages, were first-class. The ensembles and choruses were exceptionally good, and the augmented orchestra, under the direction of Mr. Vincent Batts, did its work very well.

HORNSEY PLAYERS.

Under the auspices of the Cranleigh Players a very creditable performance of "A Bill of Divorcement" was given by the Hornsey Players at St. Andrew's Hall, Stoke Newington. Mr. Gerald Middleditch played Hilary Fairfields with considerable force and skill; Miss Bessie Butt, as the self-sacrificing daughter Sydney, was charming and natural, with no trace of the amateur; and the same may be said of her youthful lover, Kit Pumphrey (Mr. Franklin Youngman). Mr. Maurice Evans's presentment of Gray Meredith was as masterful—yet tender—as the part requires. Other characters were efficiently sustained by Messrs. Geoffrey Paul and Cyril Box. Miss Mary Crosby, and Miss Eva Morrell.

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ISPAHAN

By ROY BERNARD

THEATRICAL GOSSIP.

King George's Pension Fund Matinee—Rehearsal Club Meeting—Full Houses at the Scala—Summer Pantomime at Leeds.

King George's Pension Fund Matinée.

The annual matinée in aid of King George's Pension Fund will be held at the Adelphi Theatre on Monday, June 2, at 2.30. The King and Queen, who will be present, have selected "The Ware Case," by George Ploydell, for the performance, and it will be interpreted by a fine cast, including Miss Marie Löhr, Miss Gladys Cooper, Mr. Edmund Gwenn, Mr. Arthur Wontner, Mr. Dawson Milward, Mr. Owen Nares, Mr. Norman McKinnell, Mr. Ernest Thesiger, Mr. E. Holman Clark, Mr. Leon Quartermaine, Mr. Allan Aynesworth, Sir Johnston Forbes-Robertson, and Sir Gerald du Maurier, who is also responsible for the production. Seats range from £2 2s. to 10s. 6d., and can be obtained on application to the Box Office Manager at the Adelphi Theatre.

"Monsieur Beaucaire."

On Friday, the run of "Monsieur Beaucaire," in which excellent production Mr. Gerald Lawrence is so popular, will reach its hundredth performance.

The Rehearsal Club.

The annual meeting of the Rehearsal Club will take place at Wyndham's Theatre on Friday, at 3.30 o'clock. Princess Helena Victoria, the president of the Club, has promised to be present. The chair will be taken by Sir Gerald du Maurier, and the speakers will include Sir Squire Bancroft, Mr. George Arliss, Mr. Donald Calthrop, Mr. Ben Webster, Lady Wyndham, Lady Tree, Miss Grace Lane, Miss Eva Moore, and Miss Madge Titheradge. Tickets for the meeting can be had on application and enclosing a stamped envelope to the hon. treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.7.

Actors' Day Fund.

The operations of the Actors' Day Fund, which were kept in abeyance during the war, have been resumed with energy by the Committee. It is proposed to re-name the Fund "The Actors' Day Friendly Society," and Sir John Martin-Harvey has graciously accepted the Presidentship. Mr. Robert Macdonald has been elected one of the trustees, and Mr. Alfred Harding is the new Secretary. It is anticipated that next Actors' Day, October 16, will bring many additions to its membership.

Repertory Players Successes.

This enterprising Sunday Society is responsible for discovering two plays now running successfully in London—"Havoc," at the Haymarket, and "The Lure," at the Savoy. Both plays were first produced by the Repertory Players.

Oldest Punch and Judy Man.

Mr. Sam Bridges, the oldest Punch and Judy showman in London, who has been engaged in this business for nearly sixty years, has signed a contract with Mr. Archibald de Bear to provide the Punch cries and effects in Part Two of "The Punch-Bowl," the new three-part revue, which is to be presented at the Duke of York's Theatre on May 21.

From Empire to Palace.

"The Three Graces," which concluded its run at the Empire last Saturday, will re-open at the Palace Theatre on Saturday next, with the whole of the present company, with the inimitable Mr. W. H. Berry at their head. Miss Vera Freeman still wins golden opinions for her rendering of "Gigolette."

Employers' Registration.

A meeting was held at 52, Shaftesbury-avenue, on Tuesday afternoon of last week, at which the Society of West End Theatre Managers, Theatrical Managers' Association, Entertainment Protection Association, Provincial Entertainments Proprietors' and Managers' Association, and the Association of Touring Managers were represented, to discuss the question as to the best method of securing the registration of theatrical employers. Mr. Walter Payne was in the chair.

It was unanimously resolved that, with a view to securing the necessary legislation, a special committee consisting of two members of each of the organisations represented should be appointed, with authority to take such steps as necessary to secure the objects in view, and to report back at the earliest possible moment to the representatives.

"White Cargo."

In addition to Franklin Dyall, Mary Clare and Horace Hodges, whose names have already been announced, Templer Powell, Frank Lacy, George Ayre, William Matthews, Brien Aherne, Treven Grantham and Chief Luale (a Rhodesian, in the part of Jim Fish, the native servant), will appear in Leon Gordon's "vivid play of the primitive," "White Cargo," which Miss Ida Molesworth and Mr. Templer Powell will present at the Playhouse Theatre tomorrow (Thursday) evening.

Of interest is an explanatory note by the author, in which he says that "no conscious effort has been made to create or eliminate sensationalism"; that the play is "an attempt to portray the struggle for development in a country which steadily defies the encroaching civilisation, a country where the reaction of an ever-shining sun breeds inevitable rot—a rot which penetrates, not only the vegetation and inanimate objects, but the minds and hearts of the white men who attempt to conquer it."

Full Houses at the Scala.

On Wednesday last we found the Scala, one of the most delightful theatres in London, filled to its capacity for the first performance of "The Two Kooneylemmels," and we understand that full houses have been the rule there lately. It is surely no mean achievement that a band of players acting in Yiddish should attract such large audiences, seeing that a fair proportion of the people who go do not understand the language spoken. We can pay no greater tribute to Mr. Swartz's company than this. Rarely has there been seen such magnificent miming, and the public has evidently discovered the fact. They have also discovered that the Scala is as accessible as most theatres in London.

Gilbert and Sullivan Season Extended.

Mr. Rupert D'Oyly Carte will extend his Gilbert and Sullivan season at the Princes Theatre for a further nine weeks, the last performance of the season taking place on Saturday evening, July 26. This extension, which will take the form of a repertory season, has been, to a great extent, influenced by the great number of enquiries received from people coming from overseas.

"At Home."

Mr. Donald Calthrop has fixed Saturday evening, May 31st, for the production of his new revue, "At Home," at the Kingsway Theatre. The revue will be of the "free lance" order, with "book" and lyrics by John Hastings Turner, Harris Deans, Leonard Merrick, Roland Pertwee, H. C. G. Stevens, Bruce Woodhouse, and the music by Herman Finck, A. Emmett Adams, Louis Hirsch, George Gershwin, and Reynell Wreford.

The Play Actors.

The Play Actors will present Helen and Harley Granville-Barker's English version of "Wife to a Famous Man," G. Martinez Sierra's play, on Sunday, May 25, at the Aldwych Theatre. The cast will include Mary Clare, Florence Wood, Raymonde Amy, Olivia Burleigh, Henzie Raeburn, Molly Lumley, Georgiette Thierry, J. Leslie Frith, Kenneth Carlisle, J. Sebastian Smith, and Milton Rosmer, and A. E. Filmer will produce. A playlet by Rica Bromley Taylor, in which Miss Sybil Thorndike will appear, will precede.

Norman O'Neill's Music.

Mr. Norman O'Neill, the famous composer who wrote the beautiful preludes and interludes for Sir James Barrie's "Mary Rose," has written the incidental music for Part Two of "The Punch-Bowl." Miss Marjorie Spiers has joined the cast.

Hammersmith Success.

"The Way of the World," which has Mr. Robert Loraine and Miss Edith Evans as its principal interpreters, reached its 100th performance last Friday.

"Cartoons."

"Cartoons," the Criterion revue, has been further brightened by the addition of a new sketch and two new songs. Mr. Morris Harvey and Miss Cicely Debenham appear in the sketch. Miss Debenham has a hunting song, "The Pet of the Row."

Old Vic. Players at the New Oxford.

Thanks to an arrangement arrived at between Miss Lilian Baylis and Mr. C. B. Cochran, the Old Vic. Players will be housed at the New Oxford from Whit Monday, during structural alterations to the Waterloo-road house. There will be popular prices, the highest-priced seat being 7s. 6d. and the lowest 1s. A month's season has been definitely arranged, and it may be extended. The first production will be "The Taming of the Shrew."

O.U.D.S.

The committee of the Oxford University Dramatic Society have decided to present "Love's Labour's Lost" during commemoration week this term, at Oxford. This is one of the three Shakespearean comedies the Society have not as yet attempted, and the Vice-Chancellor has been kind enough to lend his gardens at Wadham College for these performances. Mr. Robert Atkin will be in command of the production, and casting readings are now in full swing.

Death of R. Llewellyn Griffiths.

We regret to learn that Mr. Richard Llewellyn Griffiths, manager of the Theatre Royal, Sunderland, died on Thursday last, at the age of 45. On the Tuesday previous, as he was leaving has home to proceed to the theatre, he was suddenly stricken down, and never regained consciousness. He had not been well for some time, and had just returned from a restful holiday in the country. He managed the Royal from July, 1916. He was previously in charge of theatres at Middlesbrough, and Grimsby, and earlier toured with a troupe of juvenile entertainers. He was a native of Manchester, and leaves a widow and a young daughter.

Mr. Griffiths was much respected by the staff of the theatre, and a host of friends he made during his residence on Wearside, and his death will be sincerely mourned by them, and by the large number of members of the theatrical profession who from time to time came in contact with him. The funeral was on Monday, and was largely attended. There were many floral tributes sent by relatives and friends.

Summer Pantomime at Leeds.

Mr. Francis Laidler, managing director of the Theatre Royal, Leeds, has disposed of the idea that pantomime should necessarily be associated with Christmas, for on Monday, June 2, he will inaugurate a summer pantomime season with "Aladdin." Miss Renée Reel will play the title-rôle, supported by a strong cast, including Miss Dorothy Viggers, Mr. Harry Gunn, Madame Landryne, Miss Austral Hope, Miss Kitty Prince, Miss Edna Prince, Mr. Hal Bert, Mr. Ben Obo, Mr. Jim Obo, Mr. Henry Wys, Mr. Ernest Longford, Mr. Albert Felino, Mr. Arthur Hall, and Mr. Will Dacey. Three of the features are the London Welsh Quartette, a Ballet of 50 Dancers, and Francis Laidler's Little Sunbeams.

A Newcastle Matinée.

In the Theatre Royal, Newcastle, on Thursday afternoon last, a crowded house attended a special matinée in aid of the Princess Mary Maternity Hospital in this city, and the Actors' Orphanage. The programme was provided by Miss Spalding and over 200 of her pupils, and a delightful series of fancy and expression dances were given. The programme was augmented by the Sheriff (Councillor Arthur Lambert, M.C.), bass; Miss Victoria Atkinson, 'cello; and Mrs. Arthur Lambert, at the piano.

"The Tropic Line."

Metropolitan Productions, Ltd., by arrangement with Norman Macdermott, will produce "The Tropic Line," a play in three acts, at the Everyman Theatre, Hampstead, on Friday evening, May 23rd. Mr. Shamman will be remembered as the author of "The Biters Bitten," a play that aroused a good deal of interest when produced two years ago by the Repertory Players.

Tea-time Gala.

The Five o'Clock Follies now have a gala day every Saturday at Princes' Restaurant, when every lady member of the audience is presented with a Chinese "Cup of Knowledge" and an illuminated, as well as illuminating, book on the subject, entitled "A Key to the Mysteries of Divination." This jolly tea-time pierrot show is playing to packed audiences daily.

R.A.D.A. Ex-Students.

The R.A.D.A. Ex-Students' Club will give their next production, a 3-act play, by Mr. A. A. Milne, entitled "The Lucky One," on Sunday, June 1, at 8 p.m., at the R.A.D.A. Theatre (Malet-street, W.C.). The cast will include Mr. Charles Lascelles, Mr. Evan Thomas, Mr. Eugene Leahy, Mr. Guy Boulton, Mr. Ronald Simpson, Miss Joyce Kennedy, Miss Alex Frizell, Miss Mary Barton, Miss Rita Page and Miss Eileen Proudfoot. Mr. Norman Page will produce.

The Bath B.E.S.S.

Last week the local branch of the Bath B.E.S.S. wound up a most successful session by presenting Act I, Scene 1, of "King Richard II"; Act IV, Scene 2, of "The Merry Wives of Windsor"; Act I, Scene 4, of "King Lear"; and finally several scenes from "As You Like It." On request the Letter Scene from "The Merry Wives of Windsor" was added. Hearty applause was given to the ladies and gentlemen taking part, and much elocutionary talent was brought out.

"The Players."

Major H. Hodgson-Bentley will produce at an early date at the Ambassadors Theatre, Southend-on-Sea, a new play, in three acts, by Mr. D. E. Oliver, author of "The English Stage," entitled "The Players." The play, which will be performed by the Southend Repertory Co., is written around theatrical folk, all the characters except one being members of the profession. The scene of the first two acts is a theatrical boarding-house, and the last the stage of a theatre during a rehearsal. "The Players" is Mr. Oliver's first attempt as a dramatist.

"Tons of Money" at Brixton.

Mr. J. Bannister Howard is presenting the very successful farce, "Tons of Money," at the Brixton Theatre this week. Mr. Leslie Hamilton as Aubrey Henry Maitland Allington was the chief funmaker, keeping everyone in roars of laughter; and every other part was well played.

H. M. Thorburn Trust Fund.

Additional subscribers since our last issue to the H. M. Thorburn Children's Trust Fund are:—

Lady Wyndham, Mr. and Mrs. Louis Goodrich, Mr. Henry Wm. Mote, Mr. Robert Courtneidge, Mr. St. John Hamund, Mr. Percy Burton, Mr. Eric Lewis, Mr. T. C. Dagnall, Mr. Frank Boor, Mr. Cecil Paget, Mr. J. Southern, Mr. Horace Fry, Mr. Leslie Faber, Mr. Teddy Shale, Mr. Samuel Greenlees, Mr. A. H. Hummel, Mr. A. F. Pool, Mr. Wm. Husbands, Mr. R. Oliver, Messrs. F. de Jong (per Sydney Howard), the O.P. Club (per Mr. Carl Hentschel), West-End Advertising Co. (per Mr. John Higgins), "The Play Pictorial" (per B. W. Findon), Miss Evelyn Laye, Mr. Fred Fredericks, and Mr. Tom Shale.

Up to time of going to press the total amount was over £370. Mr. T. B. Vaughan is acting as hon. treasurer, Mr. Louis Nethersole and Mr. Malcolm Wilson as hon. secretaries, and Mr. Henry Wm. Mote (solicitor) and Mr. Charles Thorburn, hon. administrators to the fund.

THE "CLOSED SHOP" DISPUTE.

Theatrical Managers' Joint Declaration.

Barrow was again the scene of a theatrical dispute on Monday, when the federated unions—the A.A., N.A.T.E. and the M.U.—declared a boycott on the "Box of Vestas" Concert Party at the Royalty Theatre, as the members of that party declined to join the A.A., despite lengthy negotiations.

The company in "Shavings," at the Tivoli, met the requirements of the unions.

In an interview with an "Era" representative, Mr. Albert Voyce, chairman of the V.A.F., said his Federation did not expect any trouble at Manchester in its endeavour to protect the interests of its members in the "Anna Christie" company, since the musicians had refused to be mixed up in the matter.

"The decision of Mr. Justice Greer," he said, "that the dispute forced by the A.A. upon the V.A.F. was not a trade dispute within the meaning of the Trades Dispute Act, has created dismay in the minds of the extremists behind the A.A., or who have supported the A.A."

Mr. Voyce added that with regard to Barrow-in-Furness, Mr. Barry Ono, the V.A.F. representative, was specially deputed to watch the interests of the V.A.F. representatives in that town this week.

"Of the 'Shaving' revue company performing at the Tivoli, Barrow," said Mr. Voyce, "four were members of the V.A.F., whose cards were recognised by the Trades Council. At the Royalty the whole of the members of the "Box of Vestas" Concert Party are members of the V.A.F., and are remaining steadfast to their organisation."

A joint declaration has been made by the theatrical managerial associations as to the membership of trade unions by artists.

It is addressed to all "theatrical, variety, and cinematograph artists, and whom else it may concern," and the signatories are the President of the Society of West End Theatre Managers, the Theatrical Managers' Association, the Provincial Entertainments Proprietors' and Managers' Association, the Entertainments Protection Association, and the Incorporated Association of Touring Managers.

The text of the declaration is:—

"All artists have admittedly the clear right to be members of any trade union or organisation. But their choice must be absolutely free and unfettered, and the above-named associations will jointly and severally resist victimisation, intimidation, or coercion of any kind whatever, and from whatever source, individual or collective.

"At present methods are being attempted which are believed to be disruptive of the great calling to which we belong. It is the duty of all artists to assert their right to complete freedom of action, as silence and inactivity are tantamount to agreement with methods which are making an honourable profession a scandal in the public mind.

"The undersigned desire to support the rights of all artists in their employ against compulsory membership of any association."

The Players of the Gate.

The first performance of "The House on the Wall," a poetic play of the East, will be given by this group on Sunday evening, June 15. All communications regarding the production should be addressed to The Secretary, 26, West-street, W.C.2.

Ernest Metcalfe, Junr.

Ernest Metcalfe, junr., at the conclusion of Mills and Dawes' "Betty" tour, has been engaged as light comedian by Alfred Jepson for his "Movie Star" revue tour, opening at the Hippodrome, Yarmouth, this week.

The Lionel Westlake Repertory Co.

The Lionel Westlake Repertory Company will commence a five-week season at the Pier Theatre, Herne Bay, on June 9. The repertoire of plays will include "The Man From Toronto," "Outcast," "The Joan Danvers," and a new play, "The Singer In the Street." The cast includes Ione Campbell, Gwendolen Hill, Ruth Gabriel, Mildred Trevor, Ralph Hutton, Ronald Kidd, Lionel Westlake, and Leslie Vyner.

The Polytechnic School of Speech Training and Dramatic Art, the Head of which is Miss Louie Bagley, has been approved by the University of London in connection with the training course for the recently instituted Diploma in Dramatic Art. Particulars of the course, which is a very interesting one, may be obtained from the Director of Education, The Polytechnic, Regent-street, W.1.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to:—

Mathieson Lang—Thursday, May 15
Ida Rene—Friday, May 16.
Shaun Glenville—Friday, May 16.
Ellis Jeffries—Saturday, May 17.
Frank Irish—Saturday, May 17.
Fred Griffiths—Saturday, May 17.
Lucy Beaumont—Sunday, May 18.
Madame Melba—Monday, May 19.
Vivian Foster—Monday, May 19.
Gilbert Porteous—Monday, May 19.
Mrs. H. B. Irving—Tuesday, May 20.
Pauline Chase—Tuesday, May 20.
C. Douglas Stuart—Wed., May 21.
Morny Cash—Wednesday, May 21.

PREMIERES OF THE WEEK.

"THIS MARRIAGE."

At the Comedy.

A comedy in 4 acts, by Eliot Crawshay Williams, produced at the Comedy Theatre on Wednesday, May 7.

Vera Farington ..... Cathleen Nesbitt
Christopher Maitland ..... Herbert Marshall
James Farington ..... A. Bromley Davenport
Yvonne Taylor .... Tallulah Bankhead
Nan Courtfield ..... Auriol Lee
Goodson ..... Tom Reynolds

One of the brightest spots in the Grand Guignol season at the Little Theatre was the witty one-act play by Mr. Eliot Crawshay Williams, called "Rounding the Triangle." Mr. Williams has now elaborated the idea into a four-act comedy, and in doing so he has not improved it. A great deal of the first three acts is tedious stuff, although the last act is almost as interesting as the original playlet, for it brings us to a situation that is not dissimilar from that of "Rounding the Triangle." Instead of the young man's fiancee having a heart-to-heart talk with his previous mistress, there are the wife and her husband's seductress in conference. In both cases the author has dealt with the situation originally—not to say daringly—for in the one-act play the man loses both his future wife and his mistress, and in "This Marriage," after having offered to "go shares," the wife regains all her husband's affection, for the other lady is so moved by the nobility of the offer that she relinquishes all her "rights" in him.

The three previous acts merely lead up to this position. Christopher Maitland and Vera Farington, as soon as they become engaged (which happens on the rise of the curtain) decide to face the problems of marriage practically, so they draw up a list of the ten commandments they intend to keep. It is a fairly comprehensive decalogue from the modern point of view. Four years later we find Christopher in the arms of Yvonne, a young woman who quite frankly set out to seduce him. For an idealist he falls fairly easily, and, although he is worried about the commandments, he gets out of it by deciding that to tell would hurt his wife's feelings, one of the things he has undertaken not to do. Vera discovers the intrigue by a rather clumsy theatrical device, and Yvonne is unsuspectingly brought face to face with the wronged wife. To her amazement there isn't a "scene." Vera is even sympathetic, and says she recognises that Yvonne supplies some need of her husband's nature, that men are like that, and so on—and will she kindly continue the good work, provided that she (Vera) is allowed to retain the major part of his affection. Overcome, Yvonne replies that she will give him up, and is about to write a line to that effect when Chris appears, and in her embarrassment she hides behind a curtain. Yvonne hears his confession, and when it is over steps out of her hiding-place and tells him what a good wife he has.

We agree—almost too good to be true! The finishing touch was in the wording of Vera's forgiveness; the significance of the added remark that she would always forgive him! Chris was certainly a lucky fellow; but, as played by Mr. Herbert Marshall, rather a nice creature at heart, and we could understand his wife's desire to keep as much of his love as was available. Mr. Marshall and Miss Cathleen Nesbitt acted so well that there were moments when we believed in the characters. Miss Nesbitt was particularly good as Vera, and the utter sincerity of her performance in the last act had a great deal to do with the success of that scene. Miss Tallulah Bankhead was alluring as the seductress, and that excellent actress, Miss Auriol Lee, did her best with the small part of Nan Courtfield, Yvonne's frank confidante. The other parts were satisfactorily handled by Mr. A. Bromley Davenport and Mr. Tom Reynolds.

The play was well produced by Mr. E. Holman Clark.

"THE LURE."

At the Savoy.

Play, in Three Acts, by James Sabben, Presented at the Savoy Theatre, on Thursday, May 8.

William Roques ..... Evan Thomas
Philip Cresswell ..... Garry Marsh
Henry Dane ..... Martin Lewis
Clement Vascard .... Cecil Humphreys
Merritt ..... John McNally
John Merritt ..... E. Scott Gatty
Dorothy Cresswell .... Nancye Kenyon
Marie ..... Edna Arnold
Lady Joan Waring ..... Hilda Bayley

Our best wishes go out to Messrs. Martin Lewis and Evan Thomas, the two actors who started London management, after a short provincial tour, quite auspiciously on Thursday last. In "The Lure" they have a play which would appear to be made for success, for there is nothing more popular with the average playgoer than a mystery drama built upon melodramatic lines. In addition, it is excellently acted, and we imagine that a fair proportion of the applause on the opening night was for the two young actor-managers and the really fine cast they have gathered together.

Since the first production by the Repertory Players on March 25, 1923 (when the author was given as "Major"), there have been a few slight alterations, the most important being at the end of the play. The point of the last act is the discovery of the murderer of the millionaire, and the original culprit has been changed. We prefer the old ending, as it was more mysterious, if a trifle less probable. Consideration for future audiences forbids the revelation of the culprit, and it is sufficient to say that the tension is splendidly sustained and that there are moments of real excitement even to a person seeing the play for the second time. It is thrilling thought that there may be a different assassin the next time we see it!

The Alpha diamond is the lure. It belongs to a millionaire called Clement Vascard, who obtained it (so it appears later) unscrupulously from a man whose brother, Henry Dane, is in the house-party to which we are introduced in the first act. Vascard boasts that the diamond is safer in his possession than at a bank, so several of the guests attempt to steal it. William Roques and Philip Cresswell try it on for fun, and Dane because he knows the diamond really belongs to his family. There is the further complication that Vascard is in love with Lady Joan Waring, whom he has induced to come to his room late at night to obtain a compromising letter. Dodging each other, the diamond thieves, bogus and real, and Lady Joan have a busy night of it; lights are suddenly extinguished, the wrong person is doped, and in the final skirmish Vascard is mysteriously killed. Various persons are suspected. Dane, of course, because Lady Joan saw him in the room; Cresswell, when the diamond is found in his pocket; Lady Joan, quite naturally, when her dagger is discovered in Vascard's neck; and the butler, whose son was to be prosecuted by Vascard for theft. Who killed Clement Vascard? It is well worth a thrilling evening at the Savoy to find out.

Mr. Cecil Humphreys threw himself thoroughly into the part of Vascard, and played the sinister, rather plausible, villain for all it was worth. Miss Hilda Bayley acted extremely well as Lady Joan, and had some really fine, intense moments as the overwrought woman in the last act. Mr. Martin Lewis was very effective in a quiet way as Dane, and scored his points easily and convincingly. Mr. Evan Thomas acted most amusingly as the light-hearted William Roques, who looked upon life as a practical joke; and he can be congratulated upon the successful carrying off of the inebriated scene in the bedroom. There was good support from Mr. Garry Marsh, and Mr. John McNally rose splendidly to the opportunities of Merritt's big scene at the end of the play.

"A MARRIAGE OF INCONVENIENCE."

Repertory Players' Production.

Farcical Comedy, in Three Acts, by "Henry Lussac," Presented by the Repertory Players on Sunday, May 11, at the Aldwych Theatre.

Mummer ..... Oliver Johnston
Renée Dell ..... Marcelle Roche
Walter Tredley ..... Henry Kendall
Ronnie Fulton ..... Algernon West
Lady Freebrook ..... Ethel Griffies
Sir John Freebrook .... Claud Allister
Evelyn Tressington ..... Isabel Jeans
Chamber Maid ..... Violet Penule
Night Porter ..... Forrester Harvey
Hotel Manager ..... Guy Boulton

The author of "A Marriage of Inconvenience" will one of these days write a really good comedy. The Repertory Players' production is sufficient to establish that fact, for Mr. Wakefield (to call the author by his real name) has a very pretty wit, and can handle dialogue dexterously and amusingly. Some of the situations are divertingly funny, but, at the same time, there were one or two exceedingly dull patches on Sunday night. Like so many plays of this calibre, the action hovers between farce and comedy, and there is the feeling that the actors are never quite sure how to take their parts.

Even in farce the motive for the main situation needs to be stronger than Mr. Wakefield has made it. Walter Tredley and his wife, Evelyn, admit that they are in love with each other, and that the differences are only about trifles, yet they accept with alacrity Ronnie Fulton's suggestion of a divorce, and even more preposterously the idea that Fulton should act as the co-respondent. Everything, of course, was to be above board and perfectly innocent and "safe." In the hotel bedroom there are moments when one wonders if things would have been quite "safe" (for Evelyn is a provocative young woman, and a little upset that Fulton so easily withstood the temptation to make love to her) if Tredley had not turned up and taken his friend's place—and elegant suit of pyjamas—for the night.

There was some first-rate acting, and Mr. Henry Kendall, who played the husband, made no mistake about his contribution to the performance. For he played the part frankly as farce, and made the most of all the situations. Miss Isabel Jeans was deliciously arch and knowingly innocent as the wife, and Mr. Algernon West spoke the witty lines in the part of Fulton as if he had just thought of them. One of the best things in the evening was Mr. Claud Allister's acting as Sir John Freebrook. His make-up was perfect, and the characterisation was excellent. Miss Ethel Griffies was amusing in a familiar sort of part, and there was a capital sketch of an hotel porter by Mr. Forrester Harvey.

THE REALM OF MUSIC.

MR. LEONARD BORWICK.

We had a good deal of Brahms during the week. Mr. Leonard Borwick made his recital in Æolian Hall, on the 7th, a celebration of the composer's birthday. He played the Variations and Fugue on a Handel Theme, the Four Ballads (op. 10), and a group of two capriccios, two intermezzos, and the scherzo in E flat minor. Mr. Borwick's Brahms playing is too well known to call for comment. But a word of appreciation may still be in season. We thought there was a stronger emotional urge underlying the ballads than has always been found. The B minor was purest poetry. Nothing could have been more fascinating to the Brahms lover than the playing of the smaller pieces. The capriccios, in particular, had a wealth of the finest gradations of tone expended on them. The second—No. 2 in op. 76—was followed by a burst of applause that testified eloquently to the audience's delight.

THE LONDON TRIO.

The London Trio let us hear the first London performance, at their concert in Wigmore Hall, of the Trio in A minor by Mr. H. Waldo Warner which gained the thousand-dollar "Coolidge" Prize in the U.S.A. None, even among the composer's competitors, will exclaim at his luck, or grudge the work its success: its prize-winning "effectiveness" is its most striking characteristic. "Quasi fantasia" is "cover" for the exploitation of all sorts of devices, fancies, and inventions. Some of the most piquant come in the scherzo, the main theme of which owes its sparkle to a series of reiterated notes that is handed about from one instrument to another. The movement was brilliantly played by Mme. Amina Goodwin and her colleagues, Mr. Pecskai and Mr. Whitehouse—particularly so as to the piano part. The opening Moderato has a romantic character emphasised by a suggestion of bells' chimes borne on the air. The final movement ranges in its moods from wistfulness to gaiety. Interesting from the performers' point of view and attractive from that of the listener, the trio will probably be heard of pretty often. Brahms's birthday was remembered in making the programme. The D minor violin and piano sonata was played, and Mme. Adelina Delines sang some of the songs. The soloist of the day was Mr. Whitehouse.

KODAK OPERATIC SOCIETY.

Secure in the possession of a comedian of authentic Ko-Ko cut—for where is the amateur body bold enough to undertake to put on "The Mikado" without adequate provision in that department?—the Kodak Operatic Society produced Gilbert and Sullivan's immortal Japanese comic opera, for two performances, at the Guildhall School of Music last week. Mr. Hugh Bunyan was indeed a comical Lord High Executioner. To look at him made the audience laugh, and his acrobatic dancing made them roar. His backbone, his neck and his legs, say more, and say it with more point, than his speeches. It must not be inferred from all this that the cast was a one-man affair. Nothing of the sort; the scarcely less important parts of Yum-Yum (Miss Eileen McManus), Nanki-Poo (Mr. William A. Richardson), the Mikado (M. E. Huntley Bennett), Katisha (Miss Ivy Ackerman), Pooh-Bah (Mr. T. F. Micklethwaite), were all very capably filled. Miss McManus carolled both freshly and sweetly, and had quite a triumph in "The Sun, Whose Rays"; Mr. Richardson looked and bore himself well, and sang nearly as well; Mr. Bennett (in a fine make-up) put a tremendous deal of pleasantly blood-curdling malignancy into the Mikado's "I've Got 'Em on the List"; Miss Ackerman gave us some good, dramatic singing; and Mr. Micklethwaite assumed the right air of pomposity, and had the right sort of mellow-toned bass-baritone. Then there was a lively Pitti-Sing in Miss May Woodman, a pleasant Peep-Bo in Miss Ivy Wortley, and a properly stolid representative of Pish-Tush in Mr. J. H. Stokes. The chorus sang excellently throughout (the ladies deserving a special compliment for their graceful singing in "Braid the Raven Hair"), and the orchestra did very good work under the direction of Mr. Percy Collier, who worked up the finales most effectively. The opera was prettily dressed and mounted, and the performance went without a hitch of any sort. Mr. Donald H. Bidgood was the producer.

VIRTUOSO STRING QUARTET.

The newly-formed "Virtuoso" String Quartet will be welcomed; for no matter how many combinations of the sort we have—and they were never more numerous than at present—there is always room for another, as long as it is good. There is little doubt of the goodness of this one. Indeed, the names of the members—Miss Marjorie Hayward, Mr. Edward Virgo, Mr. Raymond Jeremy, and Mr. Cedric Sharpe—are in themselves guarantees of individual excellence, while the performances at the first recital given by the quartet (in Wigmore Hall) soon put beyond question the merits of their ensemble. Their programme was composed of the quartets of Beethoven in E minor, op. No. 2, and Tchaikovsky in D major, op. 11, and Frank Bridge's "Three Idylls" a sufficiently severe test. In all was evident a feeling of unity which, in the constantly changing moods of the Beethoven, became really remarkable testimony to the sympathy between the players. Their tone, both for quality and blend, could hardly be more satisfying. The rich yet delicate texture of the "Idylls" was given full effect.

'CELLO AND PIANOFORTE.

Miss Beatrice Harrison and Miss Harriet Cohen's programme at Æolian Hall began and ended with fine music. They opened with Bach's 'cello and piano sonata in G, and ended with a performance of the Bax sonata introduced by them some weeks since. In between Miss Cohen played, brilliantly, a group of modern piano pieces—colourful things by Bax and Ireland, slick, cleverish things by Goossens (the audience simply loved the "Hurdy-Gurdy Man"; they had it all over again). And Miss Harrison presented, or produced, a sonata by Kodaly for 'cello alone. This was new to London, and it proved as new as new can be in other respects as well. It is extraordinarily brilliant, employing every device and every possible technical effect. The best movement is the strongly rhythmic, dance-like last allegro. But when all is said, the musical value of the sonata is small. To hear the 'cello, an instrument full of dignity, used as a sort of super-banjo is as saddening as the spectacle of an elephant doing petty tricks. Here we had pizzicati not only in the right hand, but in the left as well. Of course, Miss Harrison tackled the formidable difficulties of the work bravely and vanquished them with consummate ease.

MR. INGO SIMON.

It is some years since Mr. Ingo Simon first came among us in the character of explorer in old opera, and he still has the field pretty well to himself; the reason for the lack of imitators, who swarm in other regions of song, being, of course, that a very specialised training is needed to sing these things as they should be sung, besides other knowledge not easy to come by nowadays. This time Mr. Simon brought with him as delightful a programme as any he has got together. From seventeenth century operas he took "Chi si Pasce di Speranza," by Cavalli, "La Pastorella," by Galuppi, and Bononcini's "Per la Gloria"; and other airs almost as rarely heard to-day from Handel's "Sirœ" and "Ezio," and Gluck's "Iphigenie." These charming examples of the singer's art he sang in the style of the days when opera meant singing and little else: the singer was supreme, and knew it. Sung in this way, with a consciousness of the value as a work of art of the manner rather than the matter, even Donizetti regains his significance for us to-day. With what elegance and ease and absolute "rightness" were the ornaments in "Ora Fatal" played upon by the voice! Mr. Harold Craxton, at the piano, was just as "right" in his accompaniments.

"DUO-ART" AND ORCHESTRA.

To hear performances by three masters of piano-playing—Paderewski, Cortot, Harold Bauer—from the same platform at the same concert is an experience worth recording. True, the artists were not present in the Æolian Hall in the flesh. But the absence of the personal element counted for much less than might be imagined. Their playing, after all, is the thing; and that was faithfully reproduced by the Duo-Art piano, surely the most unmechanical of all mechanical "reproducers." Every characteristic of style could be recognised so readily that one only had to close one's eyes (much the best way to listen to piano-playing, even when the pianist is before you; or any other music-making, for that matter), to be persuaded that each great artist in turn actually sat there at the instrument. First we had Bauer in Saint-Saëns's Concerto, op. 22, with the great advantage of the accompaniment played by an orchestra, under Mr. Eugene Goossens's direction. Afterwards came solos: Schubert's "Impromptu," by Cortot, Mendelssohn's "Spinning Song," by Paderewski, Chaminade's "Autumn," "recorded" by the composer herself. The only disappointing thing was that the "Duo-Art" apparently does not "hold with" encores.

MISS MARCELLE HEUCLIN.

Miss Marcelle Heuclin, who gave a recital in Æolian Hall, is not a pianist of the spectacular order, but her performances are not the less acceptable on that account. She gave some very pleasant playing in Schumann's "Papillons," in which the musical quality of her tone and a charming, expressive touch served her in good stead. Her performance of Franck's "Prelude, Chorale, and Fugue" also had many admirable points. Miss Heuclin may be trusted to do better still when she brings more directness of purpose to bear on her readings.

M.O.P. MUSICAL SOCIETY.

As the *pièce de résistance* of their concert at Central Hall, and also as a reminder of their operatic activities, the Ministry of Pensions' Amateur Society gave a performance of Mr. Percy Fletcher's choral fantasia on parts of "Tannhäuser." Ardent Wagnerites may frown at the conversion of Tannhäuser's song to Venus into a chorus for mixed voices, but there is no denying its effectiveness in such guise. The choir made it the medium for bright-toned, decisive singing. They sustained the long phrases of the Pilgrims' Chorus well, although there was some loss of pitch by the men's voices in the opening part. But this might have been avoided by the adoption of a rather quicker tempo. The solos were sung by some of the choir members:—Elizabeth's Prayer, by Miss J. Patrick, whose evident nervousness, though it troubled her as far as control went, could not hide the musical quality of her lyric soprano; and Mr. Albert E. Hutt gave a good account of Wolfram's famous song in the third act. To the miscellaneous part of the programme, the orchestra, under Mr. Thomas Smith, contributed a very workmanlike performance of Elgar's "Pomp and Circumstance," Miss Enid Moore some charming singing, and Mr. Norman Long, a capital "entertainer," some good yarns, songs, and piano imitations; and there were decidedly pleasing performances besides; by a male-voice quartet composed of Messrs. P. C. Hill, J. J. Anstey, A. G. Christie, and A. C. Bennett. Mr. David Gardner conducted the "Tannhäuser" and the other choral numbers; Mr. F. G. Price was at the organ; and Miss Elsie M. West played the pianoforte accompaniments.

STORIES OF FAMOUS OPERAS.

With the fullest opera season for many years past upon us, there should be room for this volume of "Stories of Famous Operas," retold by Mrs. Stanley Wrench, and published by C. Arthur Pearson, Ltd. (3s. 6d.). Nearly all novices in opera-going begin their careers with operas that they have heard talked about all their lives. Mrs. Wrench has evidently written with an eye to their requirements, for none of the new, or even of the comparatively new, operas heard in recent seasons is included in her list. She gives them the stalwarts of the old English stock repertory, "The Bohemian Girl" and "Maritana," the early Verdian "Rigoletto" and "Il Trovatore," the best known of Puccini, "Butterfly," and "La Bohème"; "Faust," of course, and "Carmen," and "Cavalleria Rusticana" and "Pagliacci." Also the "Ring" operas, and several others of Wagner, the "Tales of Hoffmann" (which the National Company are to revive shortly at His Majesty's), and, strangely enough, "Lucia," the ancient Donizettian opera, which has completely dropped out of the repertory here in England. The stories are told clearly, simply, and fully enough. Perhaps the absence of the smallest amount of literary quality in the narrative style does not matter in the least. But one must grieve to find that the Princess Elsa was so little heedful of the elegancies of speech as to sigh when thinking of Lohengrin, "What name could she call him?" in stead of "By what name," &c.

The Birmingham Festival Chorus, Liverpool Philharmonic Society, Manchester Hallé Chorus, Bradford Festival Chorus, Hull and Newcastle Choruses, and forty other choral organisations from all over England, besides one hundred societies drawn from the Greater London area, are all included in the mammoth choir of ten thousand voices which Dr. Charles Harries is to conduct in a series of concerts to be held in the Empire Stadium at Wembley. There will be a supporting orchestra of 500 players, and the great concert organ now being built by Messrs. Hill, Norman, and Beard. An Empire concert on May 31 opens the series. June 14 is Handel Day. On June 28 will be given a miscellaneous concert; July 12 is set apart as Mendelssohn Day; July 19 as Selection Day; and August 9 will see the British Composers' Day and the closing concert. These dates fall on Saturdays. Half-holiday people journeying to the Exhibition will find 100,000 seats waiting for them, and they will be able to hear the concerts at the cost of a shilling a head.

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EASY MELODY — SONG FOX-TROT

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FROCKS AND FANCIES.

Paris versus London—Cloaks and Gowns and their Rival Merits—All about New Undies—Cotton Fabrics and Luxury Perfumes—Hilda Bayley's Gowns—And about New Bags.

Paris came to London last week—I mean a part of the Paris that matters to women, for didn't the famous Poiret arrive with his four fascinating mannequins? I was one of those on the spot at Victoria Station to get the first glimpse of them and the first word from him about that all-important matter of clothes. It will be a comfort to all those who have dieted and starved, exercised and danced, had Turkish baths and massage, stayed up to the wee small hours every night and resorted to every other known and unknown method of getting rid and keeping rid of that unwelcome "adipose deposit," to hear that we are still to be "toute droite" and boyish! What a relief! He might have said it was now time to be Juno-esque or like one of those well-covered ladies in the famous Rubens picture.

Points About Clothes.

At a certain club he gave a midnight mannequin parade—such a bewildering variety of clothes that I don't pretend to remember a quarter of them. Tightly draped frocks had unexpected enormous bustles; magpie frocks were many—one white evening gown had a bat's wing bustle of black taffetas; three tiers were popular, and some skirts had two sets of four frills, each a little deeper in colour than the next. A summer frock of white had a scarf embroidered in pure colours of the most gorgeous description worn kerchief fashion round the shoulders and a kerchief-shaped border of the same, while, on a pure white broad-trimmed hat, there was a mass of silk flowers to continue the colour scheme. Some of the frocks were over-decorated; in fact, I thought the famous dress designer was most successful when content with simplicity.

Cloaks.

He dressed "Marriage," you know, at the Comedy, and most interesting were the cloaks. One was of silver tissue of the finest texture on which, on its reverse side, were four flounces of emerald green charmeuse, and could be worn inside out, and the other was also reversible. The most successful of the frocks was Miss Nesbitt's simple house frock with a longish bodice allied to four flounces set on the narrowest of skirts, and with long sleeves cuffed with huge puffs of white to match a round flounced collar. But, oh! my dear Catherine! abandon at once that raspberry-coloured hat; its line is most unbecoming!

Green.

Poiret has a perfect passion for touches of vivid grass or emerald or Chinese green. One of his straight navy blue repp frocks was made with an enormously long tunic slightly flaring at the bottom over a very tight green skirt and lots of aprons—every other frock was aproned—were lined with this colour.

A New Idea.

But, after all, I doubt whether we've much to learn from Paris in these days. Debenham and Freebody were showing an amazing selection of frocks and cloaks last week, nearly all designed and made by their own people. There was a wonderful cloak of lamé in many colours trimmed with marabout dyed in rainbow shades, and another in apricot with a trimming made of marabout and waving fronds of stripped ostrich feather, delicately lovely and yet original. Then there was a frock called "Hollyhock" made of silver faintly patterned in pink with lightening forks of petunia and a border of green leaves in velvet sewn round the edge, from which exquisite imitation hollyhocks in various reds were set at intervals—a lovely stage of fancy dress idea.

Our Undies.

I spent one afternoon in Brook-street looking at the lingerie with which "Deza" is tempting everyone. It was different to most fashion shows—a sort of little "play without words," entitled "A Day in the Life of a Bride," starting with the arrival (to the accompaniment of Hawaiian music by natives) of the bride in palest pink triple ninon nightie, who deposited herself comfortably on a couch. Then came a maid with early morning tea and a parcel (pretty by-play of reclining mannequin) and a soft wrap of pink lace edged with crêpe de chine, which the bride slipped on. Next a wrap of orange-feather trimmed and white-lined. Other garments followed—one of the most noticeable a green-and-white checked pyjama suit in crêpe de chine.

Boudoir Caps.

It was here that five or six pretty maids paraded the room to show us the latest thing in boudoir caps. The most becoming shape—and one which is a recent arrival—is that of filmy lace held in place by a very broad band of double satin ribbon. The most uncommon was of cream lace with a hydrangea blue band, but the most becoming was the one with a ribbon of coral pink. Deza herself, with fair bobbed hair and in a simple grey frock, was busily superintending.

"The Lure."

We have heard a lot about the popularity of pink; it's seen everywhere, and it suits blondes and brunettes equally well, and at least one of its shades—either dark or pale or medium—is bound to be a success; yet I have seen a good deal of mauve about lately, too. In "The Lure" at the Savoy, Hilda Bayley wears a lovely orchid-mauve evening gown of the "classical" variety, with the back trimmed with a motif of silver lace embroidered in amethyst diamente. At the side there is another lovely motif with a long, long tassel of the same amethysts and silver-lined bugles.

Come, Summer, Come!

When summer comes—if it ever does—we shall slip into our cotton frocks with joy. Never have cotton materials been as attractive as they are this year. A dress expert—whose name shall be a secret—tells me that he has never seen so many good cottons or such novel ones as the manufacturers have produced for 1924. One which will be seen about quite frequently is of the crepe family—a mixture of cotton and artificial silk worked into very small squares, and with some of the threads taken out, drawn-thread fashion. It may be seen in the most delicious colours. Another looks exactly like that very expensive tapestry, yet a third is second cousin to sponge cloth—rough, with an excellent character for wearing, and covered with a white-thread embroidery design. Other little frocks are of clean-looking checks, mauve, or blue and white, and opening over a petticoat of frilled valenciennes lace, with collar and cuffs to match, and a narrow ribbon tie.

A Record Crowd.

There were over two thousand people at the dress show at the American Woman's Club last week, so Princess Troubetskoy told me. She, with three others, showed models from three to six, and Princess Marie Louise came early, and stayed quite a while before having tea and departing. There were a lot of Americans—only to be expected; and a goodly proportion of those present, including Marie-Pierre which is the princess' trade name, wore the inevitable camellia on one shoulder.

Roman Robes.

Both "Venetia," who is the Marchesa Bourbon Del Monte, and "Gallenga," who is the Signora de Bourbon, showed wares which came from Italy. I loved the former's quaint perfume bottles—one a perfect imitation of Roman pottery, the other a couple of twin bottles, which were used in Victorian times for salad and vinegar. The Marchesa says that the Italian perfumes are every bit as good as the French, and showed me some of the wonderful shawls which are designed by Cardi the Venetian painter, no two of which are alike. Of course, there are copies, but she has the originals. Gallenga specialises in mediæval gowns. All her velvet toga-like cloaks were stencilled by hand. They made a cloak of this description which Phyllis Neilson-Terry is wearing on tour.

Bags.

Have you seen the newest of all bags? It is an invention of Madame Van Allen, whose husband you all know, and consists of a wonderful oval vanity case of carved ivory dyed in various colours, which is also used as the top of the bag, so that when you want to powder your nose you need not open the bag itself. The "American" bag is what she calls a very large one, into which you can put odd little parcels, and when I went to see her at her showrooms at 5, Bloomsbury street she was just designing the loveliest bag for a bride. Her business is a wholesale one, but she is quite willing to make special bags for stage folk, and is starting a hospital for bags, so that if you have a beautiful top you can have a fresh receptacle added to it in a day or two.

Fortune-telling Craze.

It doesn't matter how superior we may pretend to be, we are all mad on having our fortunes told, so that Archie de Bear's notion of presenting a book on fortune-telling by teacups and such like absurdities proved very successful on Saturday, when the Five O'Clock Follies had their first Gala afternoon. If the weather of last Saturday persists this Saturday, Galas will always be as packed as that was!

(*Continued from col.* 4.)

act; Sandrisi and Copelli, dancers; Bright Brighty and Carlyon, comedy duo; Great Gerard, weight-lifting act; Archie Graham and Lady, comedy act.

NATAL.

Durban.

The Criterion is attracting good houses with popular bills. Leslie Strange, the character impressionist, who created a big hit in Cape Town, succeeded in doing likewise at the Criterion. His act is clever and amusing. The bill for week commencing April 14 includes Kiddy King, juvenile conjuror. Dawn and Derriss, dancers; Reg. Thornton, comedian; Wright and Hartley, musical act; pictures.

"A STOLEN FUTURE."

Play, in Seven Scenes, by W. V. Garrod. Produced on Thursday, May 8, at the Hippodrome, Burslem, by Mr. J. Grant Anderson's Stock Company.

Martin Orme	J. Grant Anderson
Bernard Leete	Sidney J. Andrews
Wm. Beamish	Rhys Meredith
Victor McSpark	Chas. G. Needle
Dr. Harker	Geo. Edwards
Benson	Frank E. North
Nora Grey	Gertrude Vickers
Rosa d'Arcy	Lillian Herries
Maggie Macintosh	Mary Lawson
Evelyn Grey	Lena Anderson

Wm. Beamish is the head of a firm of ironfounders whose prosperity is the result of a secret process for producing malleability in metals. Martin Orme, a boy of ten, and son of the dead inventor of the process, has been adopted by Mr. Beamish, and discovers by an accident the hiding-place of the formula, previously only known to the head of the firm and his trusted manager. The boy, whose marriage in years to come to his granddaughter is Mr. Beamish's dearest wish, swears never to reveal the secret to a fourth person. Twenty years later, Martin, in San Salvador on business for the firm, receives a cable recalling him to England owing to the death of his guardian, and is packing for the journey when he is visited by Rosa d'Arcy, a fascinating woman, who confesses her passion for him, while the same evening Bernard Leete, a penniless adventurer, breaks in to rob him. He gives Martin a blow which deprives him of his memory, and, trusting to a facial resemblance, arranges to go to England to usurp Martin's place, and leave Rosa to claim him as her lawful husband.

Back in London, Bernard's imposture is arousing suspicions, particularly in the case of the grandchild, with whom Martin has been carrying on a correspondence. Bernard's inability to find the formula also adds to these, for, owing to the sudden death of the manager and the absence of the formula, the ironworks is on the point of closing down. Martin is brought to London by Rosa d'Arcy, who, having failed to win his love and refused to enlighten him regarding his past, leaves him to starve. By a series of coincidences, the principal characters are brought together in the same room, where the play opens, and a blow on the head in a scuffle with Bernard causes Martin's memory to return, and he thus regains his rightful position and his bride.

Mr. Garrod writes with no 'prentice hand, and the play is interesting and effective throughout. The comic element being above the average in melodrama.

The play went with perfect smoothness at the first performance. Mr. J. Grant Anderson acted with sincerity and much power as the hero, and Mr. Sidney J. Andrews got himself thoroughly disliked as the unscrupulous Leete. Mr. Chas. G. Needle gave a clever impersonation of an opportunist Scot, who is prominent in the unravelling of the mystery. Miss Lena Anderson has youth and charm, giving a pleasing rendering of her part, while Miss Gertrude Vickers as Nora Grey, Mr. Beamish's widowed daughter, and Miss Lillian Herries as Rosa d'Arcy, give good performances. The remaining parts were in capable hands.

AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR CAPE TOWN CORRESPONDENT.)

CAPE TOWN, April 18.—The Cape Town season of George Relph and his company at the Opera House, under the direction of the African Theatres, Ltd., has been a success. The production of "Havoc" attracted excellent houses. The play was well staged. Mr. Relph's portrayal of Dick Chappell was powerful and clever. Mr. Dick Cruikshanks as Sergeant-Major Paley, Mr. Vernon Sylvaine as Roddy Dunton, Miss Mercia Swinburne as Tessie Dunton, and Miss Netta Westcott as Violet Dering all did good work. "The Knave of Diamonds" was the next production. The Cape Town season closes Easter Monday, and the company leave for Port Elizabeth. In all probability the South African season may be extended, and if so it is intended to produce "The Green Goddess."

An Understudy's Opportunity.

Owing to the sudden illness of Miss Mercia Swinburne, her part as Tessie Dunton in "Havoc" was undertaken on April 11 by Miss Sheila Macgregor, her understudy, at practically a moment's notice. Miss Macgregor rose to the occasion and her acting was excellent. She is a Cape Town girl, and her father, Sir James Macgregor, was Administrator of the Bechuanaland Protectorate. Miss Macgregor has played in numerous amateur theatricals out here, and joined the George Relph Co. on its arrival from England. She hopes to visit England in the near future.

At the Tivoli.

With good bills and energetic Manager Collins in charge, the Tivoli is attracting crowded houses. Week commencing April 16 the programme included Anita Hayes, comedienne; Mayfair and McPherson, in songs and patter; the McLean Twins; W. V. Robinson, one of the best entertainers seen over this side; Jock McKay, Scotch comedian; the Trees in a clever and interesting exhibition of thought transmission; Lawrence Glace, ventriloquist. New acts coming into the bill April 23 are Du Calion, ladder

(*Continued at foot of col.* 3.)

THE BOOKSHELF.

Probably not since Elizabethan and Restoration times, when plays formed the staple reading, has there been such an interest in play-reading as at present, if we judge from the number published. Messrs. Ernest Benn, Ltd., and Mr. Basil Blackwell (who issues the interesting series for the Drama League) are helping to supply the demand with some interesting volumes. From Messrs. Benn we have received three more of their Contemporary British Dramatists (3s. 6d. net in paper and 5s. net in cloth). The best of the three plays is "**First Blood**," by Allan Monkhouse, the author of "The Conquering Hero" (which has also been published in this series). It is a post-war drama dealing with the efforts of a young mill owner, whose army experience has led him to expect that the ideals of brotherhood can be realised in this every-day work-a-day world. Things work out rather hopelessly. He is the buffer between his conservative father, who stands for capital, and the family of cotton operatives who misunderstand his motives. The play ends tragically with the death of the girl mill-hand who tries to save his life from the strikers. "**Krishna Kumari**" is a Historical Drama in four acts, by Edward Thompson. It is a pitiless survey of the internal dissensions among the chieftains of India at the time when the East India Company is consolidating its rule. The plot hinges on the plans for the marriage of the daughter of one of the Rajput chieftains, which have been made to save the people from annihilation. As it would bring dishonour to the name, the girl takes poison at his father's behest. The play is rather involved, but there are some fine dramatic scenes. "**The Dance of Life**," by Hermon Ould, is a curious affair in nine scenes, which is of little practicable value for stage purposes, as part of the action takes place in a house on fire!

"Expressionism" in playwriting has been brought into prominence again by the Stage Society's recent production of "The Adding Machine." The first example in this country was "From Morn to Midnight," by Georg Kaiser, which was seen at the Lyric, Hammersmith, some years ago. Another play by the same author, entitled "**Gas**," produced by the Birmingham Repertory Company on November 24, 1923, has now been published by Chapman and Dodd, Ltd. (3s. 6d. net). It is illustrated by photographs of the Birmingham production.

For a long railway journey "**The Master Criminal**," the first novel by Mr. J. Jefferson Farjeon (Bretano's, Ltd., 7s. 6d. net), can be thoroughly recommended. It is one of the most exciting and enthralling detective stories we have read for years. Even if it were desirable, it would be impossible in a few lines to give an idea of the plot, which is as original as it is well handled. There is a fresh sensation on every page, and incidentally the writing is a good deal above the average of the usual run of mystery stories.

Books on card games are often as difficult to master as the games themselves, but "**Auction Bridge for Beginners**" (published for the "Daily Telegraph" by Stanley Paul and Co., Ltd., 2s. 6d. net), can be recommended as a simple and sound text-book on the most popular of all card games. It is framed particularly for beginners, but players of old standing would be advised to read it, for the author has dealt with many obscure points and conventions in a direct and thoroughly interesting manner. It also contains the new laws of auction bridge as revised by the Portland Club, and these, in such handy form, are alone worth the money.

"**The Stage Favourite's Cook Book**" (published by Hutchinsons at 7s. 6d.) is a good idea on the part of Miss Elizabeth Craig. Good recipes fascinate all housekeepers, but in this case there is the added attraction that each one is the favourite of a well-known actress, and has her signature at the foot in facsimile. Most of the recipes make one's mouth water merely to read, and we are sure that most readers will want to follow the example of the compiler and test them all. There are four hundred recipes, and they range from delicious appetisers, through the varied routine of lunches and dinners to—as a final fillip—a tempting section on cakes, pastries, ices, and some appetite-tickling beverages. Taken as a whole, the recipes are eminently practical and not beyond the dreams—or the purse—of the middle-class housekeeper. Miss Craig's introductions to the various sections are excellent.

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WEDNESDAY, MAY 14, 1924.

NOISES IN THE AUDITORIUM.

THE spirited protest made by MISS DORA LABBETTE, the well-known soprano, at St. Leonards, last week, will find an approving echo in the minds of artists and the general public alike. MISS LABBETTE was the special soloist at a concert given by a local choir, and was in the middle of her first song when two young men noisily walked across the hall in front of the singer. Other noises occurred, and suddenly MISS LABBETTE stopped singing and said: "Ladies and gentlemen, you must keep still. I cannot have you walking about whilst I am singing. Please shut that door and stop rattling the money." The bulk of the audience applauded until, after a pause, MISS LABBETTE continued her song, and at its conclusion had a great ovation.

A Timely Protest.

MISS LABBETTE'S rebuke was well justified. Too often are the best efforts of vocalists marred by disturbances in the auditorium. Nothing is more distracting to a sensitive artist than the irritating conversation and movements that frequently go on while they are singing or playing, and the anticipatory fear of their ears being assailed by repetitions of the noises must have an equally trying effect. It is remarkable that more protests are not made. We remember at an after-dinner concert some years ago two popular duettists stopped abruptly in their singing and left the platform, declaring that they would go on with their turn after the waiters had finished theirs!

Of the trouble given by late comers at theatres one is tired of complaining. Many experiments have been tried with the object of securing silence and attention during the opening scenes, and quite pathetic appeals are made to the audience to be seated in good time "as the interest of the play begins with the rising of the curtain." Over and over again has the rule been made that the doors shall be closed and the public debarred from entry until the act in progress is finished, but generally the result has been that of a crowd of angry seat-holders fretting and fuming outside the door or hurrying off declaring they would never enter the theatre again.

The tuning of the orchestra for the entr'acte music is the signal for a free discussion among the audience of politics and the latest fashions, and the orchestral selections usually go for nothing. Yet the entr'acte music, as a rule, contains gems of music, and gives evidence of great care on the part of the arranger.

A curious contrast might be drawn between the attitude of audiences at different houses of entertainment. At the music halls conversation is practically unrestricted in the auditorium, and artists adapt themselves more or less to the exigencies of the occasion. The time is not so long distant when the waiters went round the hall shouting "Orders, gents!" in voices that drowned that of the occupant of the stage. Present-day programmes often contain items identical with those of the concert hall, where silence should be observed, and it is a tribute to the power of the human voice that the house usually concedes that quietude that the character of the rendering requires. With the appearance of the comedian or the acrobat the house resumes its normal attitude of free-and-easy appreciation.

Contrasts in Audiences.

In the cinema, on the other hand, complete silence is generally the rule. People talk in hushed whispers, as if they were in a court of law, while there seems no reason at all why there should be any restraint. Perhaps the semi-darkness has the effect of creating a kind of sacred atmosphere which forbids conversation, but of the repressive effect of the cinema as regards freedom of speech there can be no doubt.

There are, of course, certain noises that cannot be prevented in places of entertainment, but everyone will agree that artists should be protected from disturbance during their performance. We recall the experience of having to listen at a popular music hall one evening to a hum of conversation at the back of the area, which we found proceeded from a couple of attendants who were discussing the prospects of the next day's race. This surely could have been prevented. The chief concern of the management of theatres and concert halls is to get their patrons in, and it is deemed unwise to impose conditions. If the management is powerless to stop disturbing influences, visitors themselves should try and consider those who, like themselves, have paid to be entertained. We hope MISS LABBETTE'S admonition will bring home to careless concert- and theatre-goers a sense of their responsibility to their neighbour. It needs only a small number of individuals to disturb the peace of the bulk of the audience, and it is nothing less than infamous that the enjoyment of the many should be ruined by the thoughtlessness of the few.

REALISING AN AMBITION.

SOME STAGE STORIES.

By BETTY CHESTER.

In all kinds of stage shows I have played (melodrama and pantomime excepted). I was for a long while with the Co-Optimists; had a short break to appear in revue at the Empire, and have played with a cabaret in Sweden.

But my ambitions were to play in the same cast with George Robey, and also to take the part of Peter Pan.

One of my ambitions has been realised. I am in "Leap Year" at the London Hippodrome with George Robey. But whether I shall ever be allowed to play Peter Pan nobody knows—I at least do not know.

If I could be as happy in Barrie's play as I am in "Leap Year" I should consider myself very fortunate. Happiness and contentment go a long way towards making easier the work of an artist, especially when that artist has two very heavy shows a day.

This reminds me of a story. When at the hairdresser's the other day some of the "clients" were discussing the merits of the Hippodrome show. In the next cubicle to mine I overheard a woman say how wonderful were George Robey and Laddie Cliff. Then I heard my name mentioned. I listened intently, and then I heard the woman say: "Betty Chester? She's terribly clever, of course, but ever so ugly!" I never listened to any more of the gossip.

One of the first big speaking parts I had was in Bernard Shaw's play, "Candida." I took the part of Prossy, the secretary to an East End clergyman, and aged about forty. In the last act I had to return home slightly intoxicated. This being my first part, as I have said, I thought I would show the producer during rehearsals that I could act my part realistically. I came on in the last act "blind drunk," hiccoughed, and staggered and went through the act without interruption. At the end of the rehearsal, however, Mr. Shaw said to me: "Just a minute, Betty. I don't want to break your heart, but do you mind cutting it down to one hiccough?"

Here is a story of Nigel Playfair and myself. We were playing at the Memorial Theatre, Stratford-on-Avon, during the Shakespearean Festival week. As you know, the theatre stands on the banks of the river, and as we had a long wait we both decided to have a dip. We went into the water with our make-up on. Presently we found almost the entire company on the bank of the river, most of them shouting loudly, "You're on; you're on!" We came out of the water at lightning speed, forced our way into our dressing-rooms, threw our costumes as best we could over our dripping bodies, and literally flew on to the stage. There was a bit of a wait, but we played our parts.

Many people have expressed admiration for the "scarf" I wear when playing the Cockney part in "Leap Year." Well, it is not really a scarf; it is only a stocking!

It happened in this way. I wanted a cerise-colour scarf to blend with my costume, but failed to get one of the proper colour, and at the last moment I seized a stocking, belonging to Samolioff and tied it round my neck. The colour of the stocking matched my costume so well that I stuck to it, and have worn it ever since.

And when on the stage no one can see the foot of the stocking, for I tuck it away down the back of my dress!

Apropos of this story, let me say that I have invented a scarf—a new kind of ladies' scarf, to wear with evening dress. It is black in the middle and coloured at the ends. The black part covers the neck and the coloured ends hang loose at the back. I cannot help wondering, however, why newspapers insist upon referring to how I line my sleeves. It is the scarf they see, not my sleeves!

By the way, there are some 300 buttons on my coster's dress, which weighs, it would seem, about a ton!

Here is a true yarn that happened the other day. Like every other artist, I receive a large number of invitations to lunch, dinner and supper, and even to night clubs. Among others I received on the evening in question was an invitation to dinner. It was signed, "From two of your countrymen in England." Naturally, being a Dane, I thought it had come from two Danish boys. Wouldn't you?

So I arranged for the two fellows to come to my room to see me. This they did, and when they arrived I found they were two Japs.! From the front they had mistaken me for a Japanese. Why, I wonder? Do I look like a Jap.?

[*Photo, Stage Photo Co.*
MISS BETTY CHESTER in "Leap Year."

THE DRAMA IN AMERICA.

"Flame of Love"—"Time is a Dream"—"Cobra"—Revival of "Leah Kleschna"—"The Admiral."

NEW YORK, April 26.—"Flame of Love," a romantic drama of ancient China, by Maurice V. Samuels and Malcolm La Prade, is the current attraction at the Morosco Theatre. It is based upon a legend of the goddess Si-Ling, who wove for herself a wonderful silken robe in which to receive her lover. But he proved unfaithful, and when her tears fell upon the garment it burst into flame and consumed her. The hero of this romantic play is Wu-chen, a young weaver, who hopes, through a chaste life and his devotion to the goddess, to discover the blend of silk that she wove into a gown in time to win the weaver's contest that occurs only once in a decade. Fong-lee, a rich weaver, who holds the championship, conspires with a Persian slave-trader to prevent Wu-chen from winning the prize; Zara, a beautiful Circassian girl, being used as the means to this end. Wu-chen worships at a shrine, in which Zara, magnificently gowned, is secreted, and in the course of his prayers she appears before him as Si-Ling. The object of the conspirators is to make him fall in love with Zara and thus incur the displeasure of the goddess. In the final scene, however, while the mandarin is judging the contest, the villain is taken away to be beheaded and the lives of Wu-chen and Zara are saved by a miracle. The goddess pities the lovers and transforms Wu-chen's damaged silk into the glowing texture known as the "flame of love."

There is a handsome display of silks, and the stage settings are very beautiful. Brandon Peters as Wu-chen, Lynn Pratt as Fong-lee, and Reginald Carrington as Kuzar, a Tartar slave-dealer, play their parts effectively. Lenita Lane is an attractive Zara, and Aysa Kass exhibits her grace and agility as the première danseuse.

"Time is a Dream."

At the Neighbourhood Playhouse was recently produced this metaphysical drama in six scenes from the French of H. R. Lenormand, translated by Winifred Katzin. It deals with the persistent problem of prophecy and its validity. When Nico Van Eyden walks into a room where Romee Cremers is waiting to meet him, her first sight of him is enough to tell her that it was he whom she had seen in a vision of a man drowning in the water in front of the Van Eyden home in Utrecht. What follows is the dawning on her and on his sister that what at first had seemed a mere hallucination in the mind of a tired girl was really a glimpse of doom. The doom approaches with audible footsteps as one by one come the attendant circumstances of the vision, as if the scene were being set for the drowning that just has to be, while the onlookers watch with bated breath the puny and fruitless efforts of mere mortals to prevent the vision from becoming a reality. Einstein's theory of relativity

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was frequently discussed by the various characters during the performance, and moving pictures illustrating the theory preceded the play.

"Cobra."

Martin Brown, who wrote "The Lady" and made a success of it, is the author of "Cobra," a drama in four acts, now running at the Hudson Theatre. The cobra is a woman, Elise Van Zile, who marries Tony Dorning for his money and then tries to fascinate his friend and partner, Jack Race. The latter agrees to accompany the woman to a hotel of evil repute, but is too loyal to his friend to be caught in the cobra's coils. In the third act it transpires that the hotel was destroyed by fire soon after he left and the occupants of the upper floors were burnt to death. At the end of the play the suffering husband is told in a very theatrical way the story of how his wife met her death. Judith Anderson, as Elise, wins the chief honours of the performance. Louise Calhern as Jack Race, and Ralph Morgan as Tony Dorning, do well.

"Leah Kleschna."

Revived by William A Brady, and directed by Jessie Bonstelle, the reproduction of C. M. S. McLellan's "crook" play of twenty years ago has proved fairly successful at the Lyric Theatre. Twenty years is a longer period in New York than anywhere else in the world. Most plays, some theatres, and many towering edifices are "scrapped" in less time than that. When Mrs. Fiske produced "Leah Kleschna" at the Manhattan Theatre, long since demolished, she played the name part, and had the support of Charles Cartwright, George Arliss, John Mason, and William B. Mack. She added an epilogue to the playwright's work to demonstrate Leah's regeneration by showing her at work in a lettuce field. None of the original cast appears in the revival, and the epilogue is eliminated. Mr. Brady found it an anticlimax, so the play now ends as the author intended, and as it is a highly dramatic ending the omission is considered an improvement. With William Faversham, Arnold Daly, Lowell Sherman, José Ruben, Helen Gahagan, and Arnold Korff in the chief rôles the play and its performance will stand comparison with most of our current stage offerings.

"The Admiral."

Charles Raun Kennedy is the author of this play, which was presented at the Forty-eighth-street Theatre last week under the auspices of the Equity Players at special matinées. It proved to be a series of dialogues exploring the mysteries of human character in sentences poetically eloquent. Christopher Columbus is the "Admiral"—an adventurer in the mind and the spirit as well as on the high seas, the dialogue being goodnaturedly humorous or mildly satirical most of the time.

THE PLAY IN PARIS.

Sacha Guitry's Smart Revue—Opera Comique Revivals—Daunou's New Operetta—Critics' Disapproval of Incomprehensible Drama.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A fantastic spring effusion by Sacha Guitry is a theatrical event, and his "Revue de Printemps" produced last Tuesday at the new Theatre de l'Etoile excited unusual interest. This witty three-act show by Sacha Guitry and Albert Willemetz contains 19 tableaux, the subtle humour of the first-named author being apparent throughout. We see first the Champs Elysées when in its forest state as the amorous rendezvous of Henri II. (Geo. Bury), with Diane de Poitiers (Yvonne Printemps), and the jealous interruption of Catherine de Medicis (Marie Delna), during which Sacha Guitry impersonates the night watchman. Next we find the same famous avenue the site of the sale of poor Manon's modest belongings, the devoted Grieux disguised as the auctioneer. Then a century passes and we see Offenbach rehearsing the beautiful Paiva for "La Grande Duchesse," various characters of that enviable period, George Sand, Ludovic Halevy, Alfred de Musset, and Mme. Rachel appearing on the scene. Sacha Guitry presents a living portrait of the Duc de Morny. Later we are still on the same street, in the days of our own childhood, when Foch, Poincaré, Citroen (the motor-car maker), and others are depicted as little children attending the fashionable Punch and Judy show of the Champs Elysées; still another decade, and we are at a performance at the Ambassadeurs al fresco café chantant, where Yvette Guilbert, Theresa, Polin, and Mayol appear. After which we pass on to the present era, with Little Tich, the Dolly Sisters, &c. In this scene the Prince of Wales as a naval cadet is impersonated by Mlle. Printemps. The honours of the evening are bestowed on Mlle. Yvonne Printemps, who is delightful in her various rôles. Of course, the others are likewise admirable, Sacha Guitry himself in different parts, Mme. Delna in the best of operatic form, Pizani (lifelike as Offenbach, they say), Urban as the poet Musset, and many other clever artists.

"Les Bavards."

That amusing two-act operetta, "Les Bavards," of Jacques Offenbach has been revived at the Opéra Comique. It was created in 1863 at the Bouffes, and is just as juvenile to-day. Richard Wagner styled Offenbach the "modern Mozart of the Champs Elysées," and this flashed on my memory when I saw the Paiva set in the diverting revue of Sacha Guitry above-mentioned. The gay score is written around the book by Ch. Nuitter. The plot was cribbed from a story by Michel Cervantes, concerning the cackling spouse of Sarmiento, a Spanish merchant. Having encountered Roland, an impecunious hidalgo, Sarmiento invited him home, and was gratified to find him capable of out-talking his wife. The merchant was so filled with joy that he gave his niece to Roland in marriage and paid his debts. M. Frigara ably conducted "Les Bavards," which certainly outshines many modern musical comedies.

"Penelope."

At the Opéra Comique we also have the revival this week of Gabriel Fauré's classic "Penelope," with Muratore in the part of Ulysse. The bill includes "Masques et Bergamasques" as a finale.

"Gosse de Riche."

Jacques Bousquet and Henri Falk have supplied the libretto for the latest three-act operetta of Maurice Yvain, presented by Jane Reynouard at the Theatre Daunou. The score and script are coherent, but the theme lacks novelty. Sartene (Henry Defreyn) paints the portrait of a war profiteer, Patarin (Vilbert), and makes up to the latter's mistress, Nane (Christine Dor). But Colette, the millionaire's daughter (Alice Cocea), is in love with the painter, and the outspoken "Gosse de Riche" lets him know it. These individuals meet at a party given by a bogus Baroness (Jeanne Cheirel), where Nane is accompanied by her "husband," Mezaize, hired for the occasion (Louis Blanche), and is mad with jealousy to find Sartene making eyes at Colette. She tells Patarin of her secret intrigue with the artist, hoping he will prevent the marriage of his daughter with the fickle lover, but the denouément finds him willingly giving his consent when his own wife (Jeanne Loury) pardons him for his former adventure. Yvain's music is agreeable, and is adroitly conducted by M. Chagnon. A couplet, "Quand on est Chic," a song by the Baroness "Combien," a jazz ensemble and a septette of the second act, were good. "Gosse de Riche" ("A Rich Man's Kid") will have a favourable run at the Daunou.

"Mayra."

The pathetic story of Mayra, a piece in three acts, by Simon Gantillon, produced at the Studio des Champs Elysées, concerns a wretched girl who has fallen very low but retains a tender heart. She meets a Norwegian sailor, and they become platonic friends. Marguerite Jamois is perfection in the difficult rôle of the human wreck, Bella-Mayra. Gabriel Vierge lends a colour to the smiling part of an Oriental carpet vendor; Prelier is the esoteric sailor. Gantillon has symbolised in Mayra the woman victimised by man's baser desires.

"L'Etoile sur le Front."

This presentation by M. Roussel, at the Theatre du Vaudeville, was resented by the local critics. No one seemed to grasp the author's conception any more than in his previous attempt at the Theatre Antoine last season. The title ("Star on the Forehead") might also have been "A Bee in His Bonnet," and the French critics had the impression that M. Roussel was trying to pull their legs. They expressed their disapproval by uttering cat-calls, and the police were finally called in to quell the disturbance. It is contended by the calmer element that an audience, invited to the show free, has no right to interrupt a performance, however poor it may be.

"Mademoiselle Le Feu."

The title of the three-act comedy by Adolphe Orna presented at the Odéon on Friday refers to a spinster, Miss Le Feu, who economises for the sake of her adopted daughter. But her devotion is rewarded by dire ingratitude when the girl elopes with the stock-broker who has ruined her benefactress. This quasi-Brieux imitation was well received, but "Mlle. Le Feu" is not equal to this new author's "La Dette de Schmit," which revealed his talent last year.

This study of the younger generation is terminated by a one-act sketch by Adolphe Aderer,

"Un Amour de Châteaubriand,"

about a girl falling in love with the great writer and abandoning her betrothed to follow him. But Châteaubriand sets her back in the right path, and she returns to her mother and fiancé.

Ambassadeurs Opens.

The Ambassadeurs al fresco café concert on the Champs Elysées is again under the management of Oscar Dufrenne and Henri Varna, and opened for the season last night (Saturday), with a variety programme, including Yvette Guilbert in the singing act she gave at the new Paris Empire last month. Unfortunately, the weather is not propitious for such open-air entertainments.

THE VARIETY WORLD.

Vaudeville Golfers — Horace Sheldon in Form — Comedian in Motor Smash—A Success in Australia.

Dave Carter Cup.

On Friday the members of the Vaudeville Golfing Society will be proceeding to Sudbury to compete for the Cup presented by Mr. Dave Carter. Members in the provinces can, of course, compete under the usual conditions, and it should be noted that it is "medal" play.

Match With Sudbury.

The following Thursday, May 22, the Vaudeville Golfing Society are due to play a team match with the Sudbury Golf Club. The match is at Sudbury, and a most enjoyable fixture is promised. Mr. Secretary Hayward appeals for "all hands on deck" for the match. Every member who can possibly play should communicate with him at once.

Monthly Medal Result.

The best score in last Friday's monthly medal competition at Raynes Park was Mr. Bobby Hind's 75 net. As Bobby had neglected, however, to take out his card before starting, there was no alternative but to disqualify him, and the next best scorer, Mr. Teddy Knox (of Nervo and Knox) takes the prize. The fine weather brought out a big contingent; others who might have been observed being Messrs. Horace Sheldon, Billy Merson, Charlie Tucker, George Swift, Greeves Johnson, and Jack Weaver. The only competitor in the provinces was Mr. Dick Tubb.

Horace Sheldon in Form.

Mr. Horace Sheldon has been returned London winner for both the Charles Austin Cup and the Will Fyffe prize. For the former distinction he had to play both Mr. Billy Merson and Mr. Charles Tucker, whilst for the latter he met and defeated Mr. Greeves Johnson at Sudbury last Thursday. The provincial winners in the two competitions were (a) Charles Austin Cup, Mr. Bobby Hind and Mr. Morny Cash (who have to play off); and (b) Will Fyffe Prize, Mr. Jesse Jacobson. The provincial winners will meet Mr. Sheldon in due course for the deciding event. There were excellent scores in the "play off" between Messrs. Sheldon, Merson and Tucker—despite the fact that only one club was allowed for the whole round.

Holborn Empire Cricketers.

The Holborn Empire Cricketers commenced the season by winning their first match against the Oakleigh C.C. on Sunday at Streatham. Mr. Fitz-Gibbon, acting manager, captained the team, which also included Messrs. Bert Adams, Albert Masters and W. S. Logan.

J. W. Rickaby in Motor Smash.

On Saturday last J. W. Rickaby, who was accompanied by Harry Moon, the song writer, was making his way to Edinburgh by car when, nearing Huntingdon, a nasty skid involved injuries to both, and the popular comedian is confined to bed with a nasty fracture of the leg and facial injuries. Harry Moon was able to return to town after medical treatment, and informs us that Mr. Rickaby is suffering more from shock than injury.

Death of Officer Vokes.

On the 23rd ult. Jack Russell Vokes, better known here as Officer Vokes, passed away in Minneapolis after a brief illness. His canine partner is now in charge of Miss Ruth Mix, daughter of Tom Mix, who was appearing on the same bill with his master recently in the States.

"The Three Brigadiers."

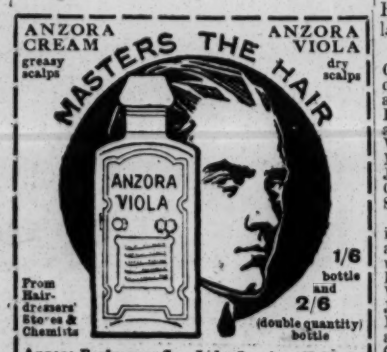
Mr. Gordon Crocker, the popular tenor, has returned from a world tour of Gilbert and Sullivan operas, and goes on tour on Monday next, partnered by William Aspden, baritone, and Barry Bertram, A.R.C.M., the pianist-vocalist, in a scena, "The Three Brigadiers." The act will reach town in a month's time.

Wee Georgie Harris.

Wee Georgie Harris has returned to England, after a most successful twelve months' engagement in Australia. He can be communicated with, c/o Tom Pacey, 40, Albemarle-street, W.

Touring the B.B.C.

Will Van Allen and Olly Oakley's broadcasting entertainment has proved so successful that they have been booked for a special tour of the B.B. Company's stations in June. They will open at Birmingham on June 2, proceeding thence to Cardiff, Bournemouth, Manchester, Newcastle, and Glasgow.



Off to Australia.

Bransby Williams, who is playing a farewell week at the Coliseum on May 19 prior to sailing for Australia and Africa for a tour in each country, spoke last week at the Rotary Club, Edinburgh, and also was the guest at dinner given by the Dickens Fellowship. On Monday he was to address the Sheffield Rotary Club. The Eccentric Club are giving Mr. Williams a farewell banquet at the club on May 26, with a concert and dance. Mr. Williams is going out for Williamson & Co., in Australia, where he will address clubs, schools, colleges, &c., as he did in Canada. Mr. Williams is going overland to Toulon from Victoria on May 29, catching the "Ormuz" there for Melbourne.

Nor Kiddie in Revue.

Nor Kiddie, who did so well in panto. at the Theatre Royal, Nottingham, last season, is appearing in town this week at the Bedford Palace as principal comedian in "The Globe Trot," which opened successfully in the provinces a week or two ago.

Ristori and Partner.

Harry Ristori and Partner, who were topping the bill at Chatham recently, were asked on the Monday of last week to fill a similar spot at the King's, Southsea, and well justified the choice of the management. Their act proved a distinct hit. They are at the Empire, Nottingham, this week.

Cycling D'Ormondes.

After a very successful London season at the Grafton Galleries and the Moss Halls the Cycling D'Ormondes opened on the Controlling Tour on Monday at Brighton. Next month they go to Germany to play a month in Berlin and a month at Munich.

Funeral of Mrs. Fred Curran.

There was a large gathering of relatives and friends at the funeral, at Hampstead Cemetery on Wednesday last, of Mrs. Fred Curran.

Among those present were: Mr. Fred Curran, Mr. and Mrs. Balham (parents of decsased), Mrs. Clarke (sister-in-law), Mr. and Mrs. Will Poluski, jun., Miss Rosie Lloyd, Miss Alice Lloyd, Mrs. Wood, Mr. and Mrs. Wheatley, Mr. and Mrs. Sydney Wood, Miss Lily Lena, Mrs. John Wood, Mrs. Mott, Mr. and Mrs. Harry Taft, Mr. Jack Mayo, Mr. and Mrs. Friedlander, Mr. Geo. Sandford, Mr. Arthur Hirst, Mr. N. Stewart, and Mr. Len Stewart.

Floral tributes were sent by the following: Fred Curran, Mr. and Mrs. Balham and Son, Mrs. Clarke, Mr. and Mrs. Conway and daughters, Mr. and Mrs. Will Poluski, Miss Alice Lloyd, Mr. and Mrs. Wheatley, Mrs. Wood, sen., Mr. and Mrs. J. Wood, jun., Mrs. Mott, Miss Lily Lena, Miss Daisy Wood, Miss Rosie Lloyd, Mr. and Mrs. L. A. Oppenheim, Mr. and Mrs. Oppenheim, Mr. and Mrs. Norman Houfe, Miss Zetta Mor, and Mr. Harry Lowe.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 13 death levies are now due on the 1924 book. Red stamps 19.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mrs. Charles Coborn and Mrs. D. S. Holt for their annual subscription of £1 1s., and Miss Florence Dwyer for a collection of 13s., collected from Ray Brothers' "Fun Shop" revue.

Leslie Strange.

Opening recently at the Tivoli, Capetown, Leslie Strange made an excellent impression with his character-studies. He opened successfully in Durban a week or two later.

Hayman and Franklin.

Under the management of Albert de Courville, that popular pair, Hayman and Franklin, are to open next week at the Wimbledon Theatre in the chief parts of Potash and Perlmutter, Mrs. Hayman playing the part of Mrs. Potash.

The Court of Vaudeville.

A special general meeting of the Beneficent Order of Terriers will be held on Sunday, May 18, at the Three Stags Hotel, Kennington-road, S.E.1, at 7 p.m. Agenda: (a) Accounts for the year ending Dec. 31, 1923; (b) to consider further disposal of assets. After the meeting a report will be submitted on the present position of the Court of Vaudeville.

"Pimple" in New Show.

Now playing a six-weeks season in town with that successful show "Punch," Pimple has in active preparation a novel show, which is to be presented by L. Poole early in July at Stockport. Described as the "Lucky Charm" show under the title of "13," many novelties will be introduced, and in one scene Pimple will be seen as "Bimbo" the Gorilla, in "The Gorilla's Revenge."

Duncan and Godfrey.

At the Victoria Palace, last week, Duncan and Godfrey were as popular as ever when they gave one of their old successes, "Tar and Feathers." Minnie and Arthur have played this house at frequent intervals during the past ten years or so, and last week made their 36th appearance there. Arthur tells us that they have a new act in preparation, but he has not decided when to produce, as managements are satified with their present scenas.

Scott Sanders.

The return of Scott Sanders to the Palace, Carlisle, last week, was evidently a big attraction, as on the day following his opening the management put out special bills for his engagement here.

Ernie Mayne's Latest.

Although Ernie Mayne is paying a quick return to Islington this week, he has all new material. His latest, "How Can You Tell What a Winkle Is?" a fine chorus number, and "The Baker" have both proved big successes.

Syd Walker.

A few days ago Syd Walker returned from his visit to Los Angeles, where he went to study the conditions of Filmland, and where he gained much useful knowledge for his forthcoming work in this direction for a new company now being formed. When in New York, on his way back, Eddy Darling asked Syd to open there in an "Old Bill" sketch, but Syd, whilst appreciating the compliment, had to decline owing to his present activities on this side.

Helping the Children.

The fancy dress ball held last Thursday at Olympia, Scarborough, in aid of Mr. Matt Glenville's Half-penny Fund for Poor Children proved very successful in spite of the weather, and the fund was benefited materially. Mr. Matt Glenville, who is the brother of Mr. Shaun Glenville, and lessee of the Theatre Royal, Scarborough, inaugurated the Fund last December with the object of providing needy children with meals, and from November last up to a fortnight ago the Fund has helped 1,700 poor kiddies. Practically the whole of the funds have been subscribed through the halfpenny boxes. Local charabanc proprietors are co-operating by lending vehicles for the children to be taken for trips into the country.

The Happy Valley, Llandudno.

The proprietors of the Palladium, Llandudno, have secured the Happy Valley Alfresco Pitch, which is known as the finest one of the kind in the country, surrounded as it is by beautiful gardens, mountains, and a sea view. They have engaged as producer Mr. Harry Korris, who last year, at Ramsey, had one of the most successful concert parties ever seen in the Island. The general manager at the Happy Valley will be Mr. Percy Artingstall, who also manages the Palladium, one of the most modern and beautiful buildings in the country. Just now he is busy with alterations to the Happy Valley pavilion, the new design for which he is responsible, and which will when finished have an exterior of charming appearance. Moreover, the artists will have cosy and comfortable dressing-rooms. The season commences on Saturday, June 7.

Daisy Taylor.

We are glad to hear that Miss Daisy Taylor is making good progress at Boscombe, and was able to leave the nursing home last week-end. She wishes to thank all friends for kind enquiries, and hopes to be back in town in a few weeks.

Death of Capt. Paul Bayton.

Mr. C. W. Chase writes us that he has just heard that his life-long friend, Captain Paul Bayton, died at his home in New York on Good Friday, aged 73. The captain was the inventor of a life-saving apparatus, the water chute, and many other amusement devices. He first came to England in 1874, and gave shows in all the large towns. At Birmingham he gave a three days' exhibition, and a few days later appeared before the late Queen Victoria at Osborne, and after the show was presented with a gold watch and chain. Mr. Chase adds: "I wrote to the captain in February asking him to come over and stay with me to see the show at Wembley. In his last letter he answered: 'It is doubtful if I will ever cross the ocean again, until I make the crossing for our eternal Home. The years creep on us slowly but surely.'"

Will Hay in Melbourne.

Writing from Melbourne a few weeks ago, Will Hay, the scholastic comedian, tells us that he was concluding a six-week stay at the Tivoli, after which he was due to return to Sydney for another season. Will has evidently made a big impression down under, as he has been offered a further six months there. After his engagement in Sydney Will proceeds to New Zealand, and will return here via Canada and America.

Fine Business at Islington.

Manager Hogben had a most attractive programme at Islington last week, and excellent business was the result. Jack Hylton and his famous band were supported by George Bass, May Henderson, and Ellis Drake and Co.

For South Africa.

O'Wray and O'Dare and Mamie Holland sailed from Southampton on Friday per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Lune and Shaw.

In addition to appearing at the Bedford last week Lune and Shaw were asked to deputise at Islington for Miss May Henderson, and their act proved greatly to the liking of the audience.

Statues That Talk.

The novel entertainment presented by Chas. Norton and Harry Goodfellow at the Victoria Palace last week is likely to be in popular demand, as further dates have been arranged for this hall.

Robb Wilton.

Opening at Nottingham this week on a brief provincial tour, Robb Wilton will make his first appearance in town at the Alhambra on Whit Monday, following his successful tour in America, Canada and Australia.

Jocko, the Juggling Crow.

A phenomenon has arrived in London from America—a juggling crow. Seen by an "Era" representative, Jocko displayed his talents by catching a number of rubber balls which were thrown at him, juggling with plates, Indian clubs and hats. He also selected a cigarette from a box, lit it, and offered it to his owner, Mr. Bob Karna. Jocko can do many other things. He can dance, play the mouth-organ and take a "hand" (or a beak) at a game of ping-pong. Jocko is appearing, for the first time in Great Britain, at the New Cross Empire.

Sunday Concerts at St. Albans.

Last month the management of the Grand Palace, St. Albans, gave their first Sunday evening concert, when the programme included the band of H.M. Irish Guards, and a few well-known vocalists. Eddy Whiting, the resident manager of this popular resort, was more than satisfied with the experiment, and another concert was given on the 4th inst., when the programme included Miss Vera Siddons (soprano), Miss Lilian Mann (contralto), Senor Jose De Moreas (tenor), and John Moore, the Scottish baritone. On Sunday next, the 18th inst., the St. Albans City Prize Silver Band have been specially engaged, and Peggy and Lena Chisholm are also to appear in an excellent programme, which will include Doris Smerdon, contralto, and Harry Tolfrey, baritone.

The Wolves.

There was a crowded den at the Manchester meeting of the Wolves on Thursday, when three members were initiated into the Order. The new constitution of 50 per cent. to local charities has put new life into everybody. The profit on the Wolves' Howl in aid of the Wolves' bed in the Manchester Royal Infirmary, on April 24, amounted to £37 3s. 10d.

The Manchester Wolves thank Messrs. Harry Tate, Wilkie Bard and H. D. Moorhouse for their generous donations; they also thank Mrs. Lowry for her kind gift of children's clothing for a pathetic case in which the members are interested. Will Wolves visiting Manchester kindly note that luncheon is served every Thursday after the meeting at 1.45?

The meetings of the London Lodge are to be held on Fridays again, the next meeting being at the Helvetia on Friday next, at noon. Will all in-town members make an effort to attend? On the same day, at 4 o'clock, at the V.A.F. offices, the Grand Council will meet to discuss important business.

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THE COLISEUM.

Luminous miming, the "new art," is one of the latest of the many novelties added to variety by Sir Oswald Stoll. The charming prologue, now in the Coliseum programme, to the film of "Comin' Thro' the Rye," is a very happy blend of the arts of the film and the stage. Cecil Hepworth gives us in a gold picture-frame a living picture of 1860. We see through gauze a little drama in dumb show which, because of the silence and the remoteness, has an eerie resemblance to a reality of the past glimpsed for us by means of the magic frame. With an understanding of colour that one might not expect in a film producer, Mr. Hepworth vivifies the story of the outrageous flirt who falls in love with the "ugly duckling's" betrothed and by a trick wins him for herself. Alma Taylor is singularly beautiful for an "ugly duckling," but that very fault adds to the charm of the picture.

In an entertainment devised for her by R. P. Weston and Bert Lee, Clarice Mayne is able to reveal the extent of her gifts. After Jimmy Craig has explained what the "main" idea of the entertainment is, she enjoins us to carry our sunshine with us in her own delightful way. Then the curtains at the back of the scene part to disclose a stile whereon sits a yokel who bashfully makes love to an equally shy Clarice Mayne in a duet. Together they also give a very comical skit on the troubles of taking a family to the seaside. Best of all are their imitations of music hall favourites past and present. To finish up, Clarice Mayne admonishes us, in a recitation, concerning the value of "a little more understanding."

The remarkable success of Edna Thomas continues to prolong her stay, and the Indian Army bands also remain. Three admirable dances are contributed by Edna Maude, who has originality, a high degree of technical skill and spirit. As a black-and-gold moth and as a Russian peasant, she reveals these accomplishments, but her most distinctive work is the expressive manner of the Chinese sage, a harmony of the grotesque, the comic, and the graceful. A unique musical act is presented by the Weaver Brothers, who, dressed as farm hands, convert a collection of tools and farm implements into musical instruments, making music even out of the carpenter's ordinary handsaw.

That inimitable mixture of humour and juggling which Gaston Palmer provides is, as usual, very much to the audience's liking. Wital and Orive are a pair of tumblers with a particularly subtle vein of knockabout fun. Christine Silver's grave and gay verses showed how wide is her range of character-acting, since Irish types, Cockney types, and studies of infancy are portrayed by her with equal truth. Jack Edge keeps the audience in a lively mood with his patter.

THE ALHAMBRA.

To extract humour from a band is no easy task. Nevertheless, Jack Hylton at the Alhambra creates a constant flow of merriment with his orchestra. Their repertoire consists of a Felix suite which is mainly a series of burlesques on musical "colour." Thus the Oriental style is exaggerated for "Felix in India," and the Spanish style for "Felix in Spain." The most laughable results, however, are obtained in "Felix a German Band." This is not the usual exhibition of blaring discords which generally passes muster as a burlesque of the street-corner nuisance of pre-war days. On the contrary, it skilfully reproduces that tone of subdued, cacophonic, monotonous misery—more depressing than any loud noise which was peculiar to the itinerant Teutons.

Neil McKay is welcomed back to the scene of his recent success. The bursts of laughter inspire him with many a gag. The hybrid, who is "Scotch by persuasion and Bolshevik by birth," is a strikingly novel idea, and his sailor, who clutches his wife's wooden leg and dreams he is pulling up the ship from the bed of the ocean, is full of comic surprises. Sammy Shields, another well-beloved Scot, describes an engaging dispute between a football and a cricket-ball, and has a cheerful song on the ever-popular subject of whisky.

"Little Bits of Everything" is how Elsie Prince and Wallace Lupino describe their act. It gives her ample opportunity to charm us with her daintiness, and he displays the family talent for acrobatic dancing: they are a partnership of exceptional attraction. Clarkson Rose brings three good songs with him. His recital of incredible maladies cured by "as much as will go on a sixpence" is broadly farcical, his make-up in "The Girls of the Old Brigade" is irresistible, and as a schoolboy relating the history of his father's investment in a model dwelling contains brand new jokes.

The Chinlon Players present a novelty which, both for its picturesque qualities and its dexterity, should be seen by all. The dancing is a speciality this week. Besides Jack Hulbert's "Stars In the Making," there are Misguette and Maxly and R. W. Willey, two very competent acts.

VICTORIA PALACE.

Mr. Milton Hayes is topping the bill at the Victoria Palace this week. "The Laughsmith with a Philosophy" is as polished as ever in dialogue and song, his opening number, "Monsieur Embonpoint," being still a popular item. His quasi-political speeches certainly caught the mood of the audience, and "Merchandise," one of the best numbers in his large repertoire, met with a great response. Popular Mr. Austin Rudd is in his usual brisk vein in "I've Got that Kruschen Feeling" and "Sailors Don't Care," which he renders with a big voice and the most energetic "business." It would be difficult to find a better show of its kind than Joe Boganny and Company in their famous "Fun in a Bakehouse" scene. The addition of a screamingly funny boxing item gives the act an almost revue-like variety, and the audience showed its appreciation in no uncertain manner.

The Two Rascals (Chas. O'Donnell and Eddie Fields) give their usual hurricane programme of bright numbers, including their popular character studies and "Bananas." Ted Marcel, "that flippant fellow with skates on," provides a very nimble act, in which adroitness with skates, good songs and droll patter are the elements. The Daly Marr Trio, with Miss Monica Daly, a delightful Irish singer, is a pleasing musical ensemble. Their number, "It Makes You Think," is distinctly happy. Our Palace Girls continue their successful repertoire of dances, and the Three Morrellys complete with a novel gymnastic act.

NEW CROSS EMPIRE.

The Phil Rallis Duo, "Little John and Son," opened the ball at the New Cross Empire on Monday, and kept all in a ripple of laughter at their antics. They are a very clever pair of tumblers, and their tricks were hugely enjoyed. Kate Carney, always a favourite, had a royal welcome, and sang some of her old favourites, including "Poverty-street" and "Liza Johnson." She well earned the call before the curtain which was demanded. Dotson, a dusky dancer, must be seen to be appreciated. His grotesque steps and agile movements caught on with everybody, and another encore, a Russian dance, rounded off what was a very enjoyable "turn." Violet Trevelyan, looking very chic and pretty in a resplendent costume of green for her first song, gave three numbers, "Ain't Love Grand?" "I Was a Fool," and excited the risibilities of all with her other song, "Oh, Dear!" sung as only she can sing it.

"Jocko," the juggling crow, is almost human, and Indian clubs, balls, and hats are tossed about and caught and thrown back again by this marvellous bird. Only arriving in England on Saturday last, he already seems to be acclimatised, and went through the performance without a halt. Ping-pong is not the least of his accomplishments. He had a call in front of the "tabs." Owen McGiveney may well call himself the "king of protean artists." From his repertoire he gave us the Bill Sikes' Kitchen scene from "Oliver Twist," taking all the characters himself. The marvellous transformation from Bill Sikes to Nancy caught all guessing. Fagin and the Artful Dodger (or was it Charlie Bates?) were enacted to the old Dickens tradition, and, in response to a challenge, Billy Bennett showed how it was done. There was one scream of laughter the while he occupied the stage, and everybody helped in his mirth-raising efforts. This scene, Bill Sikes' Kitchen again, was a real treat, and the audience's sides must have ached at the funny burlesque that was enacted before them. Having seen the tragedy, all could thoroughly appreciate the comic side of things. Altogether a real good evening's entertainment.

"SEEING LIFE."

At the Holborn Empire.

It is certainly an excellent example of modern revue that Mr. Tom Arnold (for Thea Productions) introduces to the Holborn audience this week, under the title of "Seeing Life." For one thing, the title does bear some relation to the traffic of the stage, and not even the most jaded globe-trotter could wish for more change of scenery than that provided by this revue. From Paris to Mexico the adventures range, fortunately not ignoring the Palace of a Thousand Lights—a Japanese vision of rare loveliness, which is one of the finest spectacular scenes of the show.

The book, written by Mr. Harry Simpson, from a scenario by Mr. Harry Esden, is one that affords plenty of scope for the producer (Mr. William J. Wilson) without losing its central idea, which is to depict the fantastic incidents of a burglar's dream. The music, by Mr. M. Moncrief, is distinctly above the average, particularly in a graceful waltz song, "If Love Should Come My Way," whilst a special word of tribute is also due for an artistic and novel scena in which the types of feminine beauty as immortalised by the famous painters glide on to the stage.

After all, however, what is quite as important in a production of this nature is the humour, and in this department "Seeing Life" is also splendidly equipped. For this happy state of things a capital comedian, Mr. Edwin Lawrence, is in great measure responsible. He is the burglar who finds himself reincarnated in all sorts of guises in his dream, and his resourcefulness is in evidence throughout. A particularly funny scene shows him as a pirate king interviewing a stowaway (neatly played by Mr. Frank Jarvis), whilst as a British envoy in the Japanese scene before mentioned he creates much merriment. Pretty little Miss Jane Ayr, who sings several of the daintiest numbers, is another artist to shine; and Mr. John Harcourt uses his fine baritone voice to such advantage throughout that the production numbers are a positive treat to listen to. Other artists who contribute to the success are Miss Hilda Newsome, very engaging in several songs, including "Money for Jam"; Miss Lily Lapidus, who makes a specially effective appearance as a mermaid; Mr. George Doonan, a smart light comedian and dancer; and Mr. Ernest Lester, who plays sundry character parts. There are also the Welsh Octette, male singers, with a fine ensemble, and the Lawrence Tiller Troupe, who execute a very spirited tambourine dance.

CAMBERWELL PALACE.

S. W. Wyndham comes in like the south-westerly gale which his name implies, and the "big noise" in the music-hall world soon lets everyone know that "they can hear him," thus answering the posters on the front of the hall. The story of "Mrs. Murphy," as vocally told by this unique comedian, and "Mary Ellen at the Church Turned Up," are two numbers much appreciated by the Camberwell audience. Wilson Hallett has made a perfect study of the subtleties of juvenile precocity. His amusing dialogue with the boy upstairs as told by himself in different voices is a masterpiece of the art of impersonation as apart from actual ventriloquialism.

Suther is a host in himself. A musician of brilliant merit, this artist can play the bagpipes as well as he can the viola. He gives us a sample of the music of various countries, and one of the remarkable features of his entertainment is his wonderful quick change from one national costume to another. He thoroughly deserved the hearty applause accorded him. Harry Weldon, with his droll style, which is so amusing, is a great favourite, whilst Reg. Wentworth tells the story of the downfall of "Vagabond Dan." Both were well received. Victor King, a light comedian, proved very popular, whilst others who pleased were Jass and Jessie, Billie and Burke, and Jean and Jules.

"THE LISTENER-IN."

Ella Shields' New Act.

Ella Shields appears at Birmingham Grand Theatre, this week, in a new vocal and musical act, entitled "The Listener-In." The listener-in is Maurice Sterndale, to Miss Shields' opening song. For the rest, Mr. Sterndale is busy either in giving violin obligatos or playing with artistic expression airs from the classics, well worth hearing. Incidentally, he step-dances and fiddles at the same time. Miss Shields is her own débonair and immaculately-dressed self—if one may say that sartorially of her own impersonations. Her first Burlington Bertie type of song, "I'm Wide-awake Walter from Wimbledon Way," is neatly worded, and is sung with the right effect. Miss Shields does not force either her voice or expression, but shows her artistry by tone and gesture, which, combined, suggest the character represented. Later, amid fitting scenery, she gives a dance song in a charming dress of apple-green and primrose, and then appears in male evening dress to sing snatches of popular songs adapted to rag-time in her own pleasing way.

"CRASH!"

At Tottenham Palace.

The new novelty burlesque, "Crash!" the first London representation of which was at the Tottenham Palace on Monday evening, represented in a series of instalments of fun and expectancy, included in ten scenes, one culminating in an aeroplane smash. But the burlesque is not all excitement, for popular songs, bright music and sprightly dances form an entertainment of infinite variety. The cast is a really strong one. Billy Bernhart maintains his reputation as a fun-maker, and he is prominent in the vocal selections. He sings duets with Dorothy Venton, including "I Might Marry You" and "Licorice"; and Dorothy Venton's rendering of "Passadena" is much appreciated. The last-named contributions are in the final scene, "Where the Toreadors make Bovril, and one man saw Spain and wrote 'Carmen.'" Some most attractive operatic music is here introduced, the ballets are beautiful, and the humour very refreshing.

The actual crash occurs at a ranch scene, Arizona, where one of the characters escapes in an aeroplane after a desperate fight in a hotel, but he gets into difficulties in the air, and his machine falls on to the ill-fated house. Those taking part in this scene include Billy Bernhart, George Glover, Dene Williams, Bay Russell, Dorothy Venton and Mollie Lester. In previous scenes there is some excellent singing, notably the duet by Mollie Lester and George Glover, "Everywhere is Paradise," and Mollie Lester sings "Willow Tree" quite charmingly; while Marie Claire is much applauded for the song, "Turned Up."

George Glover is very successful in several of the scenes, notably that where Dorothy Venton is surprised to have "furnished her happy home for £5." George Glover, with Billy Bernhart and others, render this scene a huge success, and it is one of the best among many good sets. The burlesque is introduced by Sidney Burns; the "book" is by Charles Baldwin; lyrics by Eric Valentine; music by Harry Condor; dances and ensembles by Max Rivers.

AN AMBASSADOR OF GOODWILL.

Mr. Bransby Williams Guest of Dickens Fellowship.

Mr. Bransby Williams was the guest of the Edinburgh Dickens Fellowship at a luncheon held at Ferguson and Forrester's Restaurant, Edinburgh, last week. Mr. Williams is a member and vice-president of the Dickens Fellowship.

Mr. R. C. H. Morison, the president of the club, in proposing the toast of "Mr. Williams," said that his one-man review was one of the finest performances of any artist that he had seen on the stage. The versatility displayed was enormous. It was shown not only by his Dickens impersonations, but also by his Shakespearean characters. A great deal of his success was attributable to the fact that he had been a member of a stock company. He himself was old enough to remember the stock companies of the Edinburgh Theatre Royal, and one and all of those artists would put to the blush many of the performers of to-day. In addition to the fact that Mr. Williams was a great dramatic character, he was an ambassador of goodwill, for in the countries in which he had travelled, and especially in the Dominions, he had been called upon to speak again and again.

Mr. Bransby Williams, in reply, said that he was proud as a Dickensian, as a Rotarian, and as an actor, of his reception throughout Canada. He had now appeared in Edinburgh for at least 25 years, and he supposed that he had been a Dickensian all his life. In early days he played in working men's clubs, and played on little stages with a kitchen table and chairs that represented drawing-rooms in "David Garrick" and "Still Waters Run Deep." He was afraid that to-day some of the collar-and-cuff actors could only act with beautiful scenery and perfect furniture. That, to his mind, did not make an actor. The young man and woman of to-day wanted to get the real experience of the stage.

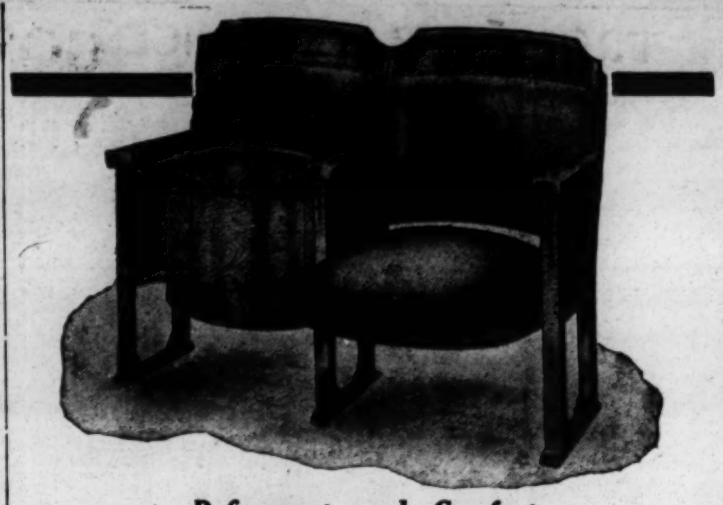
Some people thought it was a terrible thing to be a music hall artist, but he had come to the conclusion that he was now doing more good, and did always more good, by his Dickens and Shakespearean impersonations on the music hall than he would ever do in the theatre. If in the music hall at the end of 26 years he could stand up and say that he had been the means of thousands upon thousands in Great Britain reading Dickens, then he had done something, and he was proud to find that at each town he was going to he had perfect quiet and respect from his audience, though he never played down to that audience.

Vi Norton.

That promising young artist, Vi Norton, who was until recently appearing in "Seeing Life," is now appearing in "The Globe Trot," which is being presented in town for the first time this week at the Bedford Palace.

Marie Brayman.

Returning recently from America, Marie Brayman opened in P. M. Turner's new production, in which she is playing a leading rôle. Miss Brayman has been engaged to play principal boy at the King's Theatre, Edinburgh, for the forthcoming season.



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6.30 HOLBORN EMP. 9.0
HARRY WELDON.
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BLANCHE TOMLIN.
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6.45 KILBURN EMPIRE 9.0
Arthur Gibbons presents
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"OUR FLAT,"
Featuring
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GEORGE PERCY.

6.30 LEWISHAM HIP. 8.45
Firth Shephrd, Ltd., present
"LITTLE MISS PUCK,"
A New Song and Laugh Revue,
Brilliant Cast includes—
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Full Chorus of "PUKHA GIRLS."

6.45 CAMBERWELL PL. 9.0
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Presents
"OUTWARD BOUND,"
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Direct from the Criterion Theatre.
Cast includes—
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6.45 GRAND, ClaphamJ. 9.0
Low Lake presents
"KU-KLUX-KLAN,"
A Musical Melo-Burlesque
In 12 Scenes,
By Arthur Rose.

6.45 HAMMERSMITH PL. 9.0
Lionel Bute (by arrangement with Alfred Butt and Anthony Prinsep)
Presents
"BLUEBEARD'S 8th WIFE,"
Direct from the Queen's Theatre.
Cast includes—
CLAYTON-GREENE,
ANTHONY HOLLES and
MARY MAYFREN.

6.45 ILFORD HIPPO. 9.0
ERNIE LOTINGA
in "CAPITAL LEVY."
A Dramatic Comedy Burlesque in Three Acts.
Written and Produced by
Norman Lee.
Supported by—
ADOLPH LUCK,
JOHN GREAVES, and
KATHLEEN BARBOR.

6.45 SHOREDITCH OLY. 9.0
Messrs B. & H. Levey Present
"DANCING TIME."
Featuring—
ESTA STELLA,
WILFRED ESSEX,
THE FOUR WARDS,
JIMMIE JEWELL.

6.30 CROYDON EMPIRE 8.45
Arthur Gibbons Presents
"THE ROTTERS,"
A Tale of a Respectable Family.
By H.F. Maltby.

6.45 ISLINGTON EMPIRE 9.0
Albert de Courville Presents
The Successful Revue,
"THE RAINBOW,"
With
GILLIE POTTER,
LOLA RAINE, and
COMPANY OF WEST-END ARTISTES.

6.45 POPLAR HIPPO. 9.0
"PIMPLE" (HIMSELF).
The Greatest Laughter Maker of Modern Times in "PUNCH,"
An All Comedy Revue.

6.45 WILLESDEN HIP. 9.0
George Sax
Presents an Entirely different
Musical Extravaganza,
"GOING SOME."
In Three Goes.
Cast includes—
THE MELODY MIXERS,
LENA AND LEWIS,
LEWIS HARDCASTLE,
EDDIE EMERSON.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
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Present
"THE OLD FOLKS AT HOME."

6.45 COLLINS'S. 9.0
The North London Players
(Direction Miss Dorothy Mulford)
Present "IGNORANCE."

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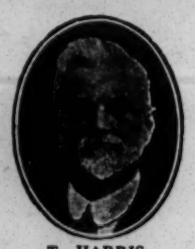
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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"So This is London" has Mr. Fred Kerr in his original part of Lord Worthing. He contributes to the dialogue in pointed fashion, and helps vastly in the capital entertainment provided. Mr. Kerr's old-fashioned aristocrat in trade, but uncompromising and obstinate as to class, was a ripe study. Hiram Draper was ably played by Mr. W. T. Elwanger, who more than suggested the cute and businesslike Yankee. As Draper, junr., Mr. John Rockey was typically trans-Atlantic, and Miss Worthing became a charming, broad-minded and outspoken modern girl. The Lady Ducksworth of Miss Hilda Esty-Marsh was confidently portrayed to the advantage of the two young folk just mentioned, and Lady Worthing was admirably subdued, thanks to Miss Marie Rignold's interpretation.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The Macdona Players revisit here with their Bernard Shaw repertoire. "Fanny's First Play" was presented on Monday, and evoked whole-hearted appreciation. The company is a talented one, with several old favourites. Miss Florence Jackson, Mr. Tom Mowbray, Mr. Arthur Claremont, Miss Bessie Rignold, Miss Stella Leigh, and Mr. Geo. S. Wray are among them. "The Doctor's Dilemma" and "Man and Superman" are also on the week's bill.

ALEXANDRA THEATRE.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr David Cochrane.—Mr. G. E. Williams presents the musical comedy revue "Crisps," devised and produced by that sparkling duo, William Burr and Daphne Hope. Comedy reigns high, for there is Dan Rayner and Ernie Moss among the principals, with Ida Conroy and little Vera Kitchen among the ladies to give balance with their pleasing personalities. The Monks of St. Bernard afford a delightful vocal treat, and in addition to the Trocadero Dancing Girls, there are Dorothy Bunting as Jackie Coogan, Kitty Marsh, Tom Dixon, and Hal Ready in comedy, and the Two Alberts.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace; Mus. D., Mr. Geo. Ridding.—Mr. William de Lacy presents the musical farcical comedy "His Lucky Wife" written by himself.

GRAND.—P., Moss' Empires; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—After the Victoria Palace in town, Sir Harry Lauder comes to Birmingham, following his world tour. He sang his "Bonnie Lassie" song with the same old melodious voice and acceptably naive sentimental smack which only the Scotch possess, and his quiet but rich humour brought down the house. But it was in "If Ever I Marry Again" that Harry Lauder showed his best, though "When I was 21" was a rare piece of septuagenarian characterisation. "Roamin' in the Gloamin'" concluded a welcome performance, richly applauded. Griffiths Bros., in burlesque, with Miss Lulie and her performing horse are a very entertaining turn. Harry Moore, also just from a world tour, as the royal paper manipulator, demands attention; and Irene Forde, in comedy and dancing, is a very acceptable artist also. A notice of Ella Shields in a new sketch appears elsewhere.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The first Army show still runs with great success. Soldiers all, these clever entertainers are good to see and hear. In their revusical production, entitled "Splinters" there are several new scenes, but one gratefully acknowledges the retention of the best of the old splinters. The singing is quite good, the jokes are smart, and the dialogue interesting; while the situations are entirely intriguing. Hal Jones is still the droll comedian leading the company, and Reg. Stone, as Phil, has surely never had such a rival in the make-up and appearance of an attractive damsel.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; A. M., Mr. Percy Whitton. — The musical revue "Pit-Pat" is staged, and lives up to its name. It is a bright and laughable production.

DUBLIN.

GAIETY THEATRE. — M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—Mr. Charles Kenyon and company in "The Outsider" is here. Included in the cast is Miss Athalie Davis.

THEATRE ROYAL HIPPODROME. — M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The programme here includes "The Versatile Three" (A. A. Haston, C. W. Tuck and A. Mills); Scott Argylle, Scotch comedian; Dave Dean and Elsie Clifton, dancers; Archie Hill, tenor; Lowdini, violinist; the Charles Thomas Troupe; and the Seven Embassy Girls, dancers.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. George Shiel's play, "The Retriever," draws crowded houses here.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The comedy revue, "What Ho" is produced here this week, running merrily through ten scenes. The comedy work is well served by Bert Davies, while the cast includes Maurice Every, Welsh baritone.

OLYMPIA THEATRE.—P., Messrs. J. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—This week the revue, "Kick Off," is presented by Dick Ray. Fred Renon is chief fun-maker, and is ably supported by John Cullen, Carina, Bethy Bailey, Renee Davies, Dorothy Vernon, Victor Vere, and Ray's Football Girls.

TIVOLI THEATRE. — M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Here this week we have Leo Brampton and Jack A. Roland in "The Awakening," an original statuary and athletic act. Other excellent turns include Harry Gunn, in comedy song scenas; Alec Fredson and Tina Rejan, in song and dance; Great Kismet and Lady, the Egyptian magician; Dinkie Jeane, comedienne; the Four Mehos in harmony and comedy; and Ethel Bull, vocalist.

At the BLYTH Theatre Royal the M. and C. Productions are presenting the revusical revue, "Court Cards." A pleasing visit was made to the town on Saturday by John Sanger's Circus, which was visited by large audiences afternoon and night.

GLASGOW.

ROYAL.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—"A Message From Mars" is here this week. The difficult rôle of the selfish Horace Parker is played by Daniel Greene, the Messenger by Hilliard Vox, the Tramp by Colman Irving, and the Policeman by A. J. Murray. In the principal female part Miss Muriel Martin Harvey is highly successful.

KING'S.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—The Compton Comedy Company, with a reputation going back many years, is ably maintaining its reputation here this week. The week opened with a fine performance of "The School for Scandal"; on Tuesday, "She Stoops to Conquer"; Wednesday and Friday, "The Passionate Elopement"; Thursday, "The Rivals"; Saturday, "Davy Garrick."

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—The A. W. Productions provide the attraction here in the shape of "Cushy Jobs," well described as the loud laughter revue. The company is headed by Lester and Wood, and Kennedy and Coppin, and also includes the Ten Malverns.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. George Pickett's company is here in "The Silent House," by John M. Brandon. There are several stirring scenes, and the acting of Messrs. George Pickett, Chas. Stevens, Frank Tennant, and Richard Winsford is very good. The female parts are well played by Misses Ida Phillips and Dorothy Wilmer.

OLYMPIA, LTD.—A. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson. —At the Olympia this week "Spare Parts" (nine of 'em), the new musical mix-up, is presented by Randolph Sutton. This show is a judicious mixture of excellent comedy, smart dancing, and a number of catchy songs by a versatile company of entertainers, which includes Randolph Sutton, the Natley Sisters, Dorothy Brett, and Frank Legh.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis. This week "A Woman of Paris," featuring Edna Purviance in the leading part, is the attraction.

ALHAMBRA, LTD.—M.D.s, Sir Alfred Butt and Mr. R. H. Gillespie; Mus. D., Mr. Arthur E. Godfrey.—At the Alhambra this week Miss Peggy O'Neil is starring in "What Every Woman Knows." Miss O'Neil is supported by an excellent company.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—Mr. Walter Bentley is responsible for "The Barnstormers," a super revue. It affords a fine two hours' entertainment, music, singing, dancing, laughter, while the spectacular effects are first class. Among the cast is Miss Ouida Macdermott, Miss Lola Neilson Miss Florrie Desmond, Jack Morrison, Dan Whitley, Jack Leopold, the St. Bernard Octette, and the Eight Devil Maycares.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian H. Wilson.—Good business attended the visit of the Carl Rosa Company here last week, and there is promise that another six nights will be equally successful. The feature of the current programme is the first presentation in Liverpool of "The Three Musketeers," in which appear Bernard Ross (D'Artagnan) E. Hemingway (Athos), W. Ernest Thomas (Porthos), and Jack Wright (Arimas), with Miss Maude Neilson (Mme. Bonacieux), Miss Hope Laurin (Queen of France), Miss Gladys Parr (Milady), and Mr. Ben Williams (Duke of Buckingham). Other plays of the week are "Mignon," "Maritana," "Samson and Delilah," "Fidelio," "Lohengrin," and "Rusticana" and "Pagliacci."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The booking of Sir Frank Benson and his Shakespearean company is one of the most important engagements of the season made by the enterprising Mr. W. W. Kelly for his popular theatre. On Monday evening the Lord Mayor of Liverpool and the Lady Mayoress were present as patrons, when the famous actor was seen in "The Merchant of Venice," a crowded house extending to him and his talented supporters a very hearty welcome. Other works of the week include "The Tempest," "A Midsummer Night's Dream," "Julius Cæsar," "School for Scandal," and "As You Like It." The bookings for the matinées by students and scholars from the high schools are very heady.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—The short successful run of "Land of Promise" terminated last evening, and to-night (Wed.) there will be a revival, after some fifteen months of "The Professor's Love Story."

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. K. Tomlinson.—"Little Miss Puck," a revue new to Liverpool, is here in charge of Firth Shephard, Ltd. It is a "song and dance show" of exceptional merit, and on Monday evening was received with evident relish by a large audience. Foremost are Madge White, a merry comedienne, and John E. Coyle, whose eccentricities provoke endless laughter. They are worthily supported by William Thomson, Renee Hamilton, Nelly Cozens, May Rosine, George Howard and Harry Cole.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore. — The ever-popular Fred Kitchen heads the bill here with a very droll sketch, "If the Cap Fits" in which he is assisted by Gladys Horridge, as leading lady, Cossie Kitchen, Dudley Mansell, and Con Clarke. Coram comes again with his smart ventriloquial turn; the O'Gorman Bros. are capital dancers; Cruikshank proves as diverting as ever; there is a scientific novelty, "Look Out," which is generally interesting; while also in the bill are Herschel Henlere a gifted composer-pianist, and Norman Telma, eccentric billiardist and pantomimist.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Western Productions are presenting "Pledges," described as an Irish-Jewish musical comedy revue, which is full of material for laughter. Barney Lando proves funny as the pawnbroker, Sam Rayne makes a merry Irishman, and Ivy Grant is a vivacious Irish colleen. Supporters include Maisie Ancram, Reg. Edwards, Billy Bland, Patricia Charlton, Tom Marshall, and Walter Tabrar.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The strong bill here comprises Vera Wootton, an attractive comedienne, who brings her latest songs; Arthur Ferris, with amusing characters; Scotch Kelly, always droll; Marion Broughton, soprano, and Sammie Esden, comedian, in "A Merry Mix-up"; George Sharratt and Annette Lang, with comedy and dance turn; the Brocks, comedy trick cyclists; Peakman and Zella, with a clever, novel speciality of juggling, equilibrism, vocalism, and comedy; and Zona and Milroy with novel comedy act.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Mr. Gilbert Miller provides here a return visit of the dramatic sensation "The Bat." An excellent company have the play in hand, including Miss Edith Hunter, Miss Stella Francis, Miss Nellie Sheffield, and Messrs. Bernard Jukes, Geoffrey Hill, Harold B. Meade, E. Bellenden Clarke, Leslie Elles, Fred Rivenhall, and Albert Sinclair.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—"Anna Christie" was given here on Monday, with Miss Betty Fairfax in the title-rôle. Miss Fairfax's depiction was wonderfully good; so also was the impersonation of Mat Burke by Mr. Keith Kenneth; while distinguished work among the remainder was contributed by Mr. Wilson Coleman as Chris Christopherson.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A strong bill here includes a return engagement of Dave Davis and his Swanee Minstrels; Fred Russell (assisted by Gladys Russell) in a ventriloquial entertainment; Key and Keyworth, who make a big hit; Fyne and Hurley, burlesque comedians; Jack Stocks, Dainty Doris, and Yetta—all in attractive acts.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—Welcome here is the Lancashire comedy revue, "Lizzie," which has already made many local friends. Sara Rosebury, a typical Lancashire comedienne, is again in the title-part, and a deal of excellent comedy is provided by Ted E. Cowley, with valuable support forthcoming from Len Drew, coon dancer; Jack Lonsdale, Bebe Vivian, and the Cringle Male Singers.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. H. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company have a strong and successful attraction here in the drama of London night life, "The Ever-open Door."

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes. — The Broadhead Dramatic Company have transferred to this theatre their powerful reproduction of the late Walter Howard's military drama, "Two Little Drummer Boys."

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The week's attraction here is provided by the Broadhead Dramatic Company, who are giving capital performances of George R. Sims' and Arthur Shirley's drama, "Two Little Vagabonds."

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The New Manchester Repertory Company offer an attractive bill, the main item being Cyril Harcourt's play "In the Night," which is followed by W. W. Jacobs' comedy "The Boatswain's Mate."

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—Here, for two weeks, is staged the Wylie-Tate production, "Good Luck." A strong cast features Claire Romaine and Arnold Richardson, ably supported by Joyce Corfield, Charles Cullum, Percy Rhodes, Leslie Perrins, Phyllis Claude, Muriel Collier, Herbert Landeck, Tom Redmond, Leslie Paget, Frank Leslie, and Max St. Ledger.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—A fine bill here includes G. H. Elliott, Ina Hill, the Briants, in "The Dream of a Removal Man," Ernest Hastings, Leon Kimberly and Helen Page, Mr. and Mrs. Gordon Wilde, A. C. Astor, and Stylo and Tonny, expert hoop jugglers.

NEWCASTLE.

ROYAL. — L., Robert Arthur Theatres Co., Ltd.; G. M., Mr. G. T. Minshull; R. M., Mr. W. Whitehead.—Henry Baynton and company, including Miss Florence Glossop-Harris and Miss Dorothy Turner, are presenting here: Monday, "Hamlet"; Tuesday, "Merchant of Venice"; Wednesday, "Taming of the Shrew"; Thursday, "Romeo and Juliet"; Friday, "King Richard II."; and Saturday (matinée) "Macbeth" and (evening) "The Bohemians."

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. G. Rhodes Parry. — Harry Day's "Crystals" is paying a welcome return visit here. Kitty Colyer, Jimmy Leslie, Adrian Burgon, Douglas Bing, and Florence Williams are well to the fore.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Charles Gulliver; M., Mr. W. H. Bebby.—"Scandals of 1924" is being staged here by T. Elder Hearn's company, with Claude Lester, the Dainty Danes, Chris. Silvester, Irene O'Dare, Harry Kynman, Fred Tooze, Jim Quinn, and Tommy Cook very prominent.

PALACE. — L., Palace Theatre (Newcastle) Co.; M. D., Mr. T. W. Rowe.—Revue in Harry Korris's "Not So Dusty" is proving a goodly draw. Harry Korris, Jack Bennetts, Billy Devene, Harry Vardon, Tom Goode, Nan Beaumont, Connie Emmerson, and the Dancing Daisies are all seen to grand advantage.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—"Stop Flirting," presented by Sir Alfred Butt's company, is paying a welcome first visit here. It is a bright, picturesque show, with a delightful blending of sparkling music and mirthful situations. Mr. E. Louis Bradfield as Perry Reynolds, in conjunction with Miss Dorothy Waring as Vivian Marsden, put in some excellent work, ably supported by Miss Phyllis Bourke, Douglas Percival, and Eric Algar. Miss Joan Bryant and Mr. Gerald Seymour introduce some clever speciality dances. A strong chorus and orchestra are under the direction of Mr. Norman Bath.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony.—Mr. Langley Howard opens a short repertory season, and for the first week "The Eternal City" and "Leah Kleschna" are being presented, three nights each. The company includes Beryl Adair, Camille Ronald, J. Lister Williams, Royce Carleton, and Charles Clifford.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—A good variety bill here includes Bransby Williams, in special selections; Albert Whelan, Australian entertainer; Daisy Wood, comedienne; Harry Herbert, comedian; The Two Bells, equilibrists; Mervan Sisters, acrobatic dancers; and Wal Langtry, comedian.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Mr. Ernie Lotinga presents the musical burlesque "House Full," with Arthur White, Darroll Richards, and Gertrude Kaye in the leading parts. The Merry Macs, sextette of dancers, introduce interesting specialities.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mrs. F. G. Kimberley presents during the week the novelty play "One Night of Folly" and the musical absurdity "Peg's Night Out." Cast includes Bobbie Harrold, comedian; Frank Esmonde and Rita Taylor, speciality dancers; Dorothy Tyrrell, Rosie Marie, Crystal Sisters, Billie Hazeldine, Nellie Addison, and Eola Viola.

At His Majesty's, ABERDEEN, The Co-Optimists are paying a first visit. At the Beach Pavilion Harry Gordon and his entertainers continue their summer season (though in a complete absence of summer weather). The Tivoli is presenting the revue "Gossip and Grumbles."

At the Hippodrome, ACCRINGTON, Messrs. Smith and Milestone present the revue, "Come In." At the Prince's, Blanche Sweet and William Russell in "Anna Christie" are the attraction.

Mr. Alfred Denville's famous stock company is located for a season at the Theatre Royal, ASHTON-UNDER-LYNE, presenting popular dramas. He opened on Monday evening, twice nightly, with "Ben-My-Chree." Mr. Denville sustains the leading part, Dan Mylrea, Mona Mylrea is played by Miss Margaret Hobart. The Empire Hippodrome furnishes attractive variety entertainment, the artists including Fred Curran, "Kitchen Comedy Four, Sandy Powell, Bandmaster Morris, Jack and Emily, Walton Bros. and Webster, Dave Bryant, and Three Equals.

Charles Buckmaster, in conjunction with Gladys Head, is presenting "The Outsider" at the Theatre Royal, BATH, this week. Mr. Charles Buckmaster himself enacts the excitable genius, Anton Ragatzy. At the Palace Perrier Productions are playing twice nightly the revue "Pops," in which those amusing comedians Johnson and Bert, old local pantomime favourites, are greatly in evidence in funmaking. Neville Delmar is also seen to advantage in the juvenile lead. This is the last week of the indoor musical season at the Pump Room. Mr. Jan Hurst and his little corps of musicians have won for themselves much deserved popularity. The vocalist for the final concerts on Saturday is Mr. Frank Webster (tenor).

At Grand Opera House, BELFAST, Mr. Charles Macdona presents the Macdona Players, in "Quality Street." At the Royal Hippodrome the attraction is a musical mélange, "Paradise Alley." The cast includes Harry Anger's star company and the Victor Kiddies. A welcome return visit is being paid by Mr. Nixon Grey, the comedian. The Empire attraction is "Guess the Title," a revue, the company including McGregor and Hood, Miss Kitty Evelyn, Mr. Pete Davis, and Twelve Tartan Belles.

At the Argyle Theatre, BIRKENHEAD, the premier turn is Lily Morris. The programme also includes Van de Pecar and Partner, Tom Barrasford, Charlier and Wyelier, Terry and Yorke, Rolf Slater, Lola Milton, and Brown's Royal Bioscope. At the Hippodrome the Birkenhead Dramatic Society present "A Bill of Divorcement," preceded by the one-act comedy, "A Little Fowl Play."

At the Theatre Royal, BLACKBURN, Dennis Neilson-Terry and Mary Glynne are the attraction in the stage version of Jeffery Farnol's novel, "The Honourable Mr. Tawnish." At the Prince's Theatre, Walter Saltoun and St. John Medley present "Woman to Woman," with Mr. St. John Medley and Miss Mary Charlton in the cast. Jack Lane heads a capital variety bill at the Palace Theatre, other turns being May Henderson, the Kenna Bros., Gladys Carleton, Vera Rudd and Partner, Phil and Phlora, and Hay Bryan.

"Phi-Phi," presented by Foster Productions, by arrangement with Charles B. Cochran, is at the BLACKPOOL Opera House, the cast including Barry and Mark Lupino, Babs Evelyn May, and Nelly Carlyle. Miss Ethel Irving and Co., in "Mrs. Dane's Defence," is at the Grand Theatre. Violet Essex, Tucker Elsie Bower and Billy Rutherford, Edgar Curtis, &c., are on the bill at the Palace.

"The Manxman," presented by Denville's stock company, is at the Theatre Royal, BOLTON, Miss Bessie Osborne enacting the lead; whilst at the Grand Messrs. Beresford and Pearce present the revue "Snacks," with Sid Dooley as principal fun-maker. The Three O'Leary Girls and the Alexander Opera Singers are also prominent.

At the BOSCOMBE Hippodrome "Going Some" proves a capital show.

The Theatre Royal, BOURNEMOUTH, has a splendid attraction this week in the personal visit of Phyllis Dare in "The Street Singer."

At the Prince's Theatre, BRADFORD, Miss Viola Compton is appearing in Mr. Harry Wall's farce "Painting the Lily." The supporting cast includes Henry Crocker, Frank Follows, Hilda Macleod, Kendrick Huxham, May Ingham, Marie Hassell, Buchanan Wake, H. Worrall-Thompson, and Anito Sharp Bolster. The Harry Day revue "Visions" is at the Alhambra, with Dick Evans and Elaine Rosslyn in principal parts.

At the Spa Opera House, BRIDLINGTON, the United Enterprises are presenting their company in the musical mélange, "Jogging Along." The artists include Matt Hanson, Doris Welsley, the Rosebuds, Cherrie and Billie, and Jack Harrison.

"The Man in the Wheel Chair" is at the Theatre Royal, BRIGHTON. The cast includes Mr. C. Aubrey Smith, Miss Mary Odette, Mr. Reginald Dance, Mr. Nigel Bruce, and Honor Aubrey Smith. The Lena Ashwell Players are continuing their visit at the West Pier with "Hobson's Choice." Little Tich heads the bill at the Hippodrome with first-rate variety programme, including Harry Ford, Kharum, the Persian pianist, Ben Osborne and Nellie Perryer, Dolly Elsworthy, Haig and Escoe, the Shanghai Troupe, and the Cycling D'Ormondes. The revue, "Search Me," is at the Grand Theatre, with Tom Gamble and Miss Lena Lloyd, Max Avieson, and Fred Payne, and Miss Carrie Johnson in the cast. Mr. Bromley Challenor and Miss Enid Cooper are at the Palace Pier in "The Audacious Mr. Squire."

At the Prince's Theatre, BRISTOL, Mr. Matheson Lang pays a return visit with "Carnival." Mr. Lang, in the part of Silvio, is supported by a cast including Miss Nell Carter, Miss Irene Rooke, Miss Nona Wynne, Mr. H. C. Hewitt, Mr. Edward Cooper, Mr. F. G. Thurstam, Mr. E. Bodkin, and Mr. A. W. Tyrer. At the Hippodrome, Mr. Tom Walls presents a farcical musical comedy in three scenes, entitled "Our Liz." The cast includes Renee Reel and Jack Barty, assisted by Leslie Hatton, W. A. Haines, Herbert Darnley, Geo. Manton, Zerlina Harrington, Fanny Olive, and Violet Vaughan, with a good chorus. At the Empire, Will Dalton presents the revue, "Heads or Tails," in six scenes, featuring George Norton.

At the Palace, BURNLEY, Max Erard presents the revue "The Menu," in which he is assisted by a strong company, including Miss Zona Vevey. At the Victoria Freddie Frome's "Frolics" continue their stay. A. E. Smith's revue "The Real Stuff" is at the Empire. The cast includes George Hyam and Miss Chick Hyam.

At the Theatre Royal, BURY, variety week. Phil Taylor and Syd Charlton, in "Skating on Real Ice."

At the Opera House, BUXTON, Norman Howard and partners present "The Eye of Siva." The cast includes Frederick Ross, Jessie Belmore, F. D. Daviss, and Leila M. Russell.

At the New Theatre, CAMBRIDGE, St. James's Productions, Ltd., present (by arrangement with Peggy O'Neil) "Plus Fours."

"Lilac Time" pays a welcome return visit this week to the New Theatre, CARDIFF. The principal parts are in the capable hands of Miss Maria Minetti, Miss Rose Hignell, Mr. Horace Mills, Mr. George Baker, and Mr. Frederick Blamey. At the Playhouse is Miss Connie Ediss, in "Bringing Up Father." This popular actress, as Mrs. Jiggs, made a most favourable impression. Mr. J. C. Macmillan, as Old Jiggs, rendering her excellent support, together with Miss Margaret Keys, Miss Olla Bradley, and a very capable number of actors. "The Honeymoon Girl," presented at the Empire, is a sparkling new song and dance show, bristling with fun, music, and all that goes to make a successful revue. Miss Barbara Babington and Mr. George Carney are the chief exponents, both proving a great acquisition, the rest of an excellent company, consisting of Geoffrey Martin, Peter Wilfred, Mabel Dark, Doris Thomson, Dorothy Dayah, Florence Hunter, and Billy Rex, with a large chorus of pretty Honeymoon Girls.

At the Grand Theatre, DERBY, Mr. Hamilton Deane and his repertoire company enter upon their second week with "Raffles," Mr. Deane playing the name part. He is supported by Dora Patrick, Nan Braunton, Ruth Nixon, Edmund Blake, Stuart Lomath, and G. Malcolm Russell. On Thursday, "Dracula" will be presented. At the Hippodrome, Lew Lake presents his latest production, "Whispers," Archie Glen being the mirth-provoker. Jennie Gregson, Monty Golding, and Una Worth are also in the cast.

At DEVONPORT Hippodrome Harry Tate is a great attraction, his sketch, "Roadcasting," being screamingly funny. The remainder of the programme comprises Alice Craven, Orpheus, Hall Wright, Howe and Watt, Revene and Norval in vaudeville versatilities, and Rupert Ingalese.

At the Theatre Royal DEWSBURY, the Evelyn Repertory Company are producing "His Mother's Rosary." At the Empire Jack B. Taylor presents the revue, "Wild Oats." The cast includes Jack Hodges, Gaby Revette, Henry Weste, Lily Irene, Blanche Pearl, Betty Wright, Will Tennant, Freddy Watts, Sinclaris and Dalva, and the Wonder Girls.

At the Grand Theatre, DONCASTER, a capital variety bill includes the Ten Loonies, Peggy Victoria, Alice Gill, Benson Gray, W. P. Wentley, Arthur James, and Fred Hutchins.

At the Royal Hippodrome, DOVER, the R. C. Productions are presenting the musical revue, "Dippy." The cast includes Bud Richie and Mike Mortiz. At the King's Hall (pictures) R. H. Moritz, monologue artist.

Charles Ed. Clarkson's company's "Hello! Blackpool Carnival" is being produced twice nightly at the DUDLEY Opera House, with Will H. Clarkson as comedian.

At the King's Theatre, DUNDEE "Irene" is presented by Foster Productions. Ursula Hughes, in the title-rôle, makes an excellent impression, her songs being rendered with point and expression. Harry Ray, as Madame Lucy, is vastly entertaining, and other members of a strong cast are Claude Baillie, Noreena and Joan Feist, Marjory Caldecott, Nellie Dade, Clifford Barclay, Iris Turner, Stanley Kirk, and Arthur J. Mayne. At the Victoria Theatre Robert Saunders presents "Victoria Cameos of 1924," a permanent tab-show taking the form of a concert party with an all-Scotch cast, including Billy Walters, Walker Kinniburgh, Daisy Ronald, Dave Willis, Frank Richards, Maie Wynne, Gladys Ardane, and Elsie Saundale. G. Bernard Gordon is the producer. The programme is to be changed twice weekly.

W. H. Blackman, the popular general manager of the theatre, is general manager for "Victoria Cameos." Appearing at the Oxford are Lyndon and Mocre, burlesque comedy duo; and Cooper O'Neill, character vocalist. "Stunners" revue is at the Princess's; the principal comedian is Neil Nelson, and a feature is the specialities by the Five Jocks. At the Tivoli is Alec Main, in "Gems from Burns." The Stellar attraction at La Scala is "The Eternal City," and the Kinnaird has "Where the North Begins."

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company continue their series of revivals with "The Trumpet Call."

At the Lyceum, EDINBURGH, the Frank Curzon and Gerald du Maurier company presents "The Dancers." Included in the cast is Mr. Gerald Ames as Tony, Miss Marjory Clark as Una Lowry, and Mr. Gerald Blake as Billy; and others who present notable character studies are Miss Irene Guyton, Miss Enid Reade, Miss Florence Bayfield, and Mr. Percy Vernon. At the Royal, "Hot-Pot," a revue, is played twice nightly. Miss Kitty Spencer and Mr. Reg. Bolton are the principals, and they are ably supported by Miss Peggy Dallas, Mr. Fred Payne Palmer, Mr. Douglas Linacre, Jack and Maisie, and the Palladium Four. The King's has a strong variety programme, in which Mr. Sessue Hayakawa, supported by Mr. Terence O'Brien, Miss Marjorie Lloyd, and Miss Dora de Winton head the bill in Mr. Wm. Archer's play "The Samurai." Other turns are Hayden and Nevard, in a musical interlude; Beryl and May, dancers; Mr. Fred Erezin, humorous entertainer; Felovis, a juggler; and Mr. Sidney Black, dancer. The attractions at the Empire are Mr. Charles Austin, in the amusing farce, "Parker's Burglary." Mr. J. W. Rickaby, Miss Gertie Gitana, Mr. George D'Albert, Mr. Syd Moorhouse, and the Mirthful Jovers.

At the Hippodrome, GLOUCESTER, Mr. Joe Peterman presents the revue "The Hold-Up," featuring the Indian actor Young Buffalo.

"The Private Secretary" is paying a return visit to the HALIFAX Theatre Royal. At the Grand Theatre, "When the Heart is Young" is being presented by the Denville Stock Company. A good variety bill at the Palace includes Dick Henderson, the Yorkshire comedian, and a "Go-as-you-please" competition.

At the Royal, HANLEY, Mr. A. Bulmer presents the Co-Optimists, including Jessie Hither, Bernard Ansell, Amy Verity, Brewster Meadows, Madge Gregory, Kevan Bernard, Thelma Dane, Bryce Wilson, Hay Plumb, and Neville Manzetti. Ivan Campbell directs the tour, and Kenneth Morrison is musical director. At the Grand, Manager Crane has a return visit of "The Radios." Harry Day's production, featuring George Clarke, supported by Gerald Osborne, Dorothy Morris, Ronald Brandon, Pietro and Anna Cruka, Kitty Emson, Frank Major, Kathleen Burchell and Eva Barnes' Tiny Mites. Gilbert Brown is general manager.

H. F. Maltby presents "Three Birds" at the Gaiety Theatre, HASTINGS, preceded by "Pick-Me-Up."

At the Theatre Royal, HEBBURN, Mr. J. Howard Baker's company are presenting: Monday and Tuesday, "Mother's Love"; Wednesday and Thursday, "The Cottage Dell"; Friday, "The Damaged Wife"; Saturday, the great French play, "Orphans of the Storm."

At the Royal, HUDDERSFIELD, the Royal Concert season commenced on Monday with Ronald Frankau presenting "The Wanderers." The cast includes Madge Hayden, Seth Hughes, H. E. Broughton Ivan Grey, Joan Beauchamp, Trilby Small, and Conrad Leonard. Harry Slingsby's revue "Zip" is at the Palace. The cast includes Billy Caryll, Hilda Mundy, Mareski, Wallace Oreton's Yama Quintette, the Twelve Zip Girls, Dora Dolaro, Jack Skelbo, Phyllis Pheydell, and Chas. Weaver. At the Hippodrome, a musical novelty, "Gogo," headed by Jack O'Shea as principal comedian.

At the Theatre Royal, JARROW, Mr. Thomas F. Convery is presenting the revue, "On the Dole." The cast includes Joe Hudson, Jack Cranston, Amy Barren, Sandy Daw, Tom Hulme, and Bob Cromwell. Specialities are introduced by Sandy Daw.

At the KEIGHLEY Hippodrome, the Sydney Syndicate present the revue, "There You Are, Then." One of its attractive features is Alabama Syncopated Orchestra.

Lionel Bute presents "Bluebeard's Eighth Wife" at the LEEDS Grand, an excellent company including Denis J. Hogan, Isobel Brosnan, and Basil Radford. Miss Edna Best as Elizabeth, in "The Lilies of the Field," at the Royal, scored a great success in this delightful comedy, presented by Dee Cee Tours. The cast includes Julian D'Albie, Peggy Hopkins Katherine Pole, Lilian Mason, and Neville Brook. The farcical comedy, "Models and Muddles," is presented at the Queen's by Fred Le Cren's company. The Wylie-Tate production, "Dancing Mad," pays a return visit to the Empire, where Mona Vivian and Jos. Alexandre renew acquaintance with many admirers. The musical extravaganza, "Fast and Furious," is presented at the Hippodrome by Sidney Burns. An excellent cast includes Rex London,

WHAT THE CONCERT PARTIES WILL SING

THE RAGE OF THE RIVIERA
WILL BE THE RAGE OF EVERY SEASIDE RESORT.

RIVIERA ROSE

Ballads

RIVIERA ROSE
I WAS A FOOL
JUST A GIRL THAT MEN FORGET
I LOVE YOU
THE LAST ROSE OF SUMMER
DREAM DADDY

Light Comedy and Chorus

TWELVE O'CLOCK at NIGHT
THEY LOVE IT
HONOLULU BLUES
COME AND BE MATEY. KATIE
WANA BLUES
HULA LOU

STRAINS WHICH EVERYBODY WILL BE HUMMING.

Lawrence Wright's Big Scoops.

The Lawrence Wright music catalogue invariably bristles with "good things," but probably at no other period in its history has the firm been able to announce such a wealth of simultaneous "hits" as are represented by its recent publications.

With the approach of the concert party season proper, at all events, in the "al fresco" sense the popularity of many of the latest song and dance numbers, with which London and the provinces are already growing familiar, bids fair to be further demonstrated in convincing fashion as a result of the prominence that will be given to them by concert parties everywhere. The way in which the chorus of the now famous Ballad of the Bananas instantly captivated all holiday-making Britain last year will not readily be forgotten, and, if for no other reason, the fact is of more than passing interest, since it evidences the genuine current popularity of the "Nonsense" song set to an irresistibly "catchy" theme.

This season, it is fair to assume that the holiday resorts will resound with the strains of similarly fascinating Lawrence Wright melodies, more than one of which appears likely to closely rival even "Bananas" and "Night Time in Italy" in popular favour, Selected from a big batch, the following are certain winners.

"Riviera Rose."

"Riviera Rose," the remarkable valse success which Horatio Nicholls composed during a recent brief holiday at Monte Carlo, is to be heard in every dance hall and ballroom in the land, whilst as a ballad, it is pre-eminent, being featured with conspicuous success by such public favourites as Miss Doris Ashton, Miss Victoria Carmen, Herbert Clifton, and many other star performers.

"Pasadena."

Quite one of the most delightful numbers that America has given us for some time past is the new singing and dancing craze, "Pasadena," which is composed in wonderful fox-trot tempo and played by all the leading dance bands, including the Savoy Orpheans and the Savoy Havana at the Savoy Hotel, by Jack Hylton's bands, both on the vaudeville theatres and at the Olympia ballroom; by L'Oonie's band, and Mr. and Miss Brighten's orchestra at the new Corner House, and a host of others in town and country. This immensely fascinating tune is also wedded to a charming lyric which tells of sunny fields, of honey-bees, and a joyous oasis where "grass is greener" than elsewhere. Several of the most prominent artists in vaudeville, including Miss Dorothy Ward, Fred Barnes, the Versatile Three, and Dusty Rhodes, have proved singularly successful with this great song.

"When It's Night-Time In Italy," It's Wednesday Over Here, already boasts a vogue that is universal. Its quaint verses and amazing choruses literally staggered everybody on hearing it for the first time. As the greatest of all "nonsense" songs since "Bananas" gladdened the ears of a weary world, "Night-Time in Italy" has been acclaimed by a vast multitude of enthusiastic admirers who have found its charm as a song and its astonishing rhythm as a dance-tune alike irresistible. There is no dance-hall in England, Scotland, Wales or Ireland where its subtle strains are not to be heard, while at the Winter Gardens and the Tower and Palace ballrooms, Blackpool, thousands of dancers daily and nightly gyrate to its enlivening and care-banishing melody. It is unquestionably one of the really big "hits" of modern times—a sensational and outstanding success which is everywhere encored again and again. Other notable Lawrence Wright publications which have registered important "hits" both in the ballroom and on the variety stage are "I Was a Fool," which is sung at all her engagements by the great male impersonator, Miss Ella Shields; "The Last Rose of Summer," which has proved a distinct winner as interpreted by Miss Dorothy Ward with characteristic charm; "Twelve o'Clock at Night," with which Terry Wilson scores so big a hit, and that whimsical ditty, "Sarah" ("Sitting in the Shoe-Shine Shop"), which is a conspicuous triumph with that extremely droll singer of comedy songs, S. W. Wyndham.

"Clawence," with which Miss Hilda Glyder delights her audiences; "Just a Girl," as rendered by Tucker; the ever-popular "Felix," which proved such an enormous panto. hit, and is now hummed or whistled by all the world and his wife, to say nothing of the manner in which it is featured by Jack Hylton's bands, who serve it up as a ten-minute comedy interlude, to the unstinted delight of one and all; "Whose Izzy Is He?" featured with such success by the Versatile Three; "I Love You," as sung by Miss Clarice Mayne and Miss Hilda Glyder in the Palladium pantomime, and which, incidentally, is destined to prove a wonderful concert-party duet; and "Tell Them They're Beautiful—They Love It," which Kirkby and Hudson have early popularised. The lyric is as clever as the tune is "catchy."

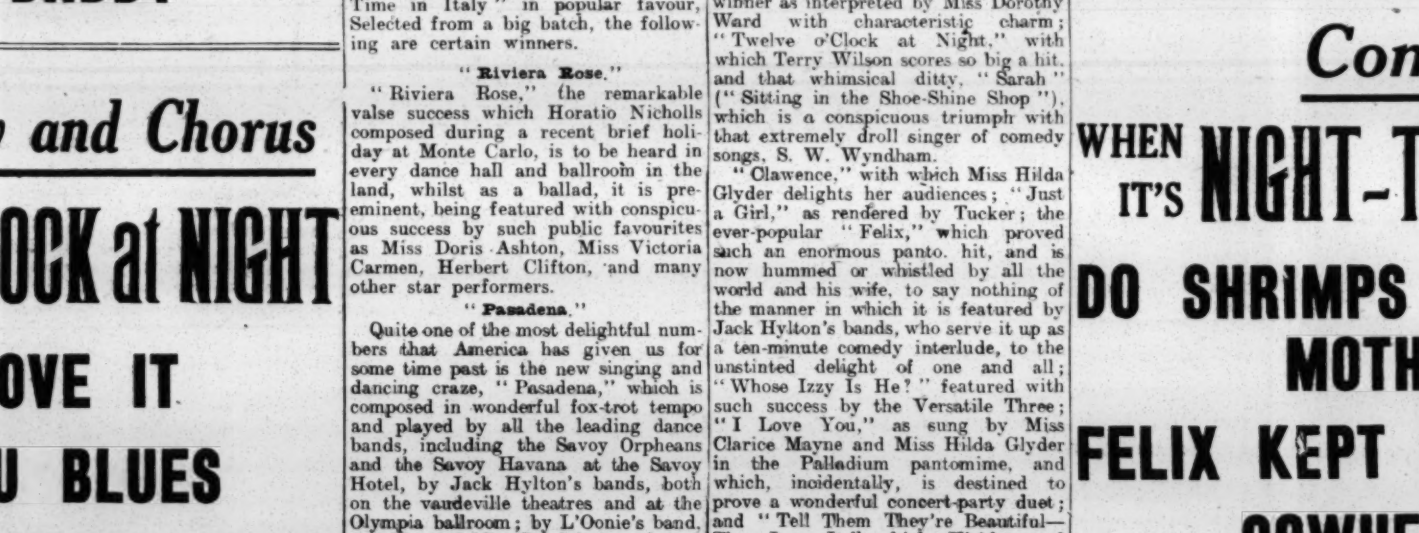
The latest addition to the ranks of quaint comedy ditties is the new Lawrence Wright hit, "Do Shrimps Make Good Mothers?" The answer is that they do, and the song contains much enlightening information regarding their families and relatives. The theme is full of dancing lure, and its success is beyond doubt.

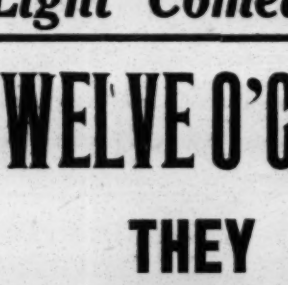
Soubrette

CLAW-ENCE
(Don't Tweat Me So Wuff)
OH, GEE, GEORGIE
TELEGRAM TO ALABAM
WHOSE IZZY IS HE?
MICKEY DONOHUE
ABIE'S IRISH ROSE

Comedy

WHEN IT'S NIGHT-TIME in ITALY
DO SHRIMPS MAKE GOOD MOTHERS?
FELIX KEPT ON WALKING
COWHEEL JOE
STINGO STUNGO
SARAH
(Sitting in the Shoe-Shine Shop)





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NEXT WEEK'S CALLS.

MONDAY, MAY 19, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 9 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
CHIPPENHAM PALACE.—Headlights Concert Party.
GUERNSEY ST. JULIAN'S.—"Double or Quit." May 19 and 20.
JERSEY ALHAMBRA.—Paul Courtney and company.
JERSEY OPERA HOUSE.—"A Trip to Paris."
SALISBURY PALACE.—"Enemies of Women" film.
STROUD PALACE.—"Double or Quit," May 22, 23, 24.
WEYMOUTH JUBILEE HALL.—"The White Rose" film.
YEOVIL PALACE.—Kit and Eddie O'Shea.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Stuart Forbes.
HAMILTON HIPPODROME (rehearsal, 1).—Wesdennel Productions present "Grumbles of 1924."
IPSWICH HIPPODROME (rehearsal, 11.30).—Osborne Productions present "April Showers."
IPSWICH LYCEUM THEATRE.—Company as booked.
NORWICH HIPPODROME (rehearsal, 2.30).—Joe O'Gorman presents "Round the Town."
NORWICH THEATRE ROYAL.—"The Private Secretary."
PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Gossip and Grumbles."
PAISLEY RINK PALACE (rehearsal, 12).—The Scottish Coronets, The Cymracs, Two Scotch Thistles.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Harry Levaine's "Oh! Betsy" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Molly Gray, company as booked, and picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "The Eternal City."
LIVERPOOL PAVILION THEATRE.—Phil and Phlora, Arthur Woodville, Bert Terrell, Boot and Bolon, and company as booked.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Jack Gallagher's "Wake Up" revue company.
MANCHESTER JUNCTION THEATRE.—Haig and Escoe, Mark Wain, and picture entertainment.
MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "The Bondman."
MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "A Gentleman from Dartmoor."
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The Blind Bride."
MANCHESTER QUEEN'S PARK HIPPO.—Mr. Will Murray's "Casey's Court" company.
MORECAMBE WINTER GARDENS.—Picture entertainment.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Peakman and Zella, Macdonald and Payne, Sharratt and Lang, Mazuz and Mazette, Fred Curran, Elmar Trio, Vera Wooton, Zona and Milroy, and company as booked.
SALFORD ROYAL HIPPODROME.—The Brooklyn Comedy Four, Smith and Johnson, and picture entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Geo. Lashwood, May Sherrard, David Poole, Arley and Alys, Cissie Cave, Herbert Lyons, Bert Lloyd.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Alfred Jepson presents "The Movie Star."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12.)
BLACKBURN.—Harry Slingsby's "Zip."
BRADFORD.—Alex Lawson, Andy and Irving, Dan Leno, Hal Joy, Denise and Jan, Astor and Astoria, Ethel Bull.
BURNLEY.—William Nokes' "Grand Olympian Circus."
CARLISLE.—Three Equals, Larrett, Dick Henderson, Hal Bryan, George Rymer, Mr. Hymack, Rebecca Brodie.
HALIFAX.—Kenna Bros., Jack Lane, Marriott Edgar, The Birchalls, Wood and Court, Gladys Carleton, Taceto.
HUDDERSFIELD.—T. Elder Hearn's "Scandals of 1924."
LEICESTER.—Company as booked.
SOUTHAMPTON.—William de Lacy's "His Lucky Wife."
WARRINGTON.—George Sax's "The Annual Album."

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MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Zetta Mor, Albert Whelan, "Making Movies," The Delcoes, Dolly Elsworthy, Misguette and Maxly.
BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Ideas."
BRADFORD ALHAMBRA (rehearsal, 12.15). Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
CARDIFF EMPIRE (rehearsal, 1).—"Jocko" (The Performing Crow), Billy Bennett, Owen McGiveney, Dotson, Violet Trevenyon, Phil Rallis Duo, "The Wager."
EDINBURGH EMPIRE (rehearsal, 12).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.
FINSBURY PARK EMPIRE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.
GATESHEAD EMPIRE (rehearsal, 1).—"What a Night!"
GLASGOW ALHAMBRA (rehearsal, 11).—Company as booked.
GLASGOW COLISEUM (rehearsal, 11).—"A Woman of Paris," featuring Edna Purviance (film).
GLASGOW EMPIRE (rehearsal, 1).—Foster Productions present "Irene." Cast includes Ursula Hughes and Harry Ray.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Billy Riley, Didama and Partner, Scott Sanders, Ella Shields, May Henderson, Clarkson Rose, Fyne and Hurley.
HULL PALACE (rehearsal, 1).—D. L. Keith, by arrangement with Harry Day, presents "Visions," including Dick Evans and Elaine Rosslyn.
LEEDS EMPIRE (rehearsal, 1).—Madge (Kiddy) Kennedy, "Paradise Alley," Nixon Grey, Milton Hayes, Hanby and Ceilene.
LIVERPOOL OLYMPIA (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Good Luck."
NEWCASTLE EMPIRE (rehearsal, 1).—The Playgoers Syndicate presents "Scotch and Polly." Cast includes Tommy Lorne and Jamieson Dodds.
NEW CROSS EMPIRE (rehearsal, 1).—Ivor Vintor, George Lee, The Fan Jacks, Jack Hylton and his famous band, King and Benson, Harry Tate, Winifred Ward.
NEWPORT EMPIRE (rehearsal, 1).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babington.
NOTTINGHAM EMPIRE (rehearsal, 1).—Gertie Gitana, Coram, Lillian Burgiss, Harry Herbert, The Jovers, The Doves, George D'Albert.
PRESTON EMPIRE (rehearsal, 11).—Alfred Zeitlin and Paul Murray present "Cabaret Nights."
SALFORD PALACE THEATRE (rehearsal, 10.30).—"Laughs and Ladies."
SHEFFIELD EMPIRE (rehearsal, 1).—Hicken and Rose, Sammy Shields, Jan Van Albert, Lily Morris, J. W. Rickaby, Irene Forde, Cruikshank.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Frank Benson, Witt, Stevens and Lynch, Wal Langtry, Oswald Williams, George Bass, Mervan Sisters, Rolls and Falls.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Crystals."
STRATFORD EMPIRE (rehearsal, 1).—The Alhambra Co. (London), Ltd., presents "You'd Be Surprised."
SUNDERLAND EMPIRE (rehearsal, 1).—"Battling Butler."
SWANSEA EMPIRE (rehearsal, 2).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.
VICTORIA PALACE (rehearsal, 11.30).—Wilkie Bard, Griffiths Brothers, "Our Palace Girls," Nellie Wigley, Lewis Devonport, Jensen Sisters, Clay Keyes.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Manhattan Follies," including Fred Duprez.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Lena and Peggy Chisholm, Neil McKay, St. Juste and Higgins, Nina Martin, The Buckleys, Newhouse and Merrill, Edgar Curtis.
BRIGHTON HIPPODROME (rehearsal, 12).—"Seeing Life."
LEEDS HIPPODROME (rehearsal, 12).—"22 Carat."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Fast and Furious."
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Dancing Barber."
PARIS ALHAMBRA THEATRE.—Period commencing May 16, 1924:—Two Dewars, Liane, Three Bros. Huxter, Bourquin, Treki, George Hurd, Liliane Colty, Haydee's Marionettes, Gamsakourdia and Demidoff, Myral and Burnier, Antonita Torres, Vorelli, "Science and Syncopation," Mihill-Johnsons.
PORTSMOUTH HIPPODROME (rehearsal, 12).—Royal Italian Circus.
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Whirlwind."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Wild Oats."
SOUTHEND HIPPODROME (rehearsal, 12).—Scott and Whaley, Wright, Connelly and Mac, Whit Cunliffe, Cycling D'Ormondes, Foster and Ninon, Jass and Jessie, Littlefields.
WOLVERHAMPTON HIPPODROME (reharsal, 12).—"Laughter (Un)limited."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Joe Morrison presents "Jazzland."
ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Renton and Elen, The Desmonds, Thelmina, Maids of Harlech, Tom Ashby, Reg. Ewen, Claude Hamilton, Gertie Gordon, Babs Arnold.
ASTON HIPPODROME (rehearsal, 12).—"Top Speed."
AYR PAVILION THEATRE (rehearsal, 1).—The Royal Arcadians, Zaza and Zozo, Palette, Harry Bedells.
BATH PALACE.—"Winners" Revue.
BLOOMSBURY CINEMA.—Miss Winifred Davis.
BOURNEMOUTH WESTOVER.—Dennis Dancers.
COVENTRY HIPPODROME (rehearsal, 1).—"Pit-Pat."
DERBY HIPPODROME.—Sir Harry Lauder and variety company.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Spare Parts" Revue.
EDMONTON EMPIRE (rehearsal, 12).—"The Globe Trot."
EXETER HIPPODROME.—Percy Honri, Meade and Rennie, Jack Stocks, Maud Tilton, Les Stadiums, Hy. J. Hearty.
GOLDERS GREEN HIPPODROME (rehearsal, 12).—Ivor Novello and Co.
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Search Me."

(Continued at foot of col. 2.)

FROM THE PROVINCES.

(Continued from page 14.)

At the Empire Theatre, SUNDERLAND, "Scotch and Polly," a musical play, is the fare. The cast includes Tommy Lorne and Jamieson Dodds. At the Theatre Royal, "Toodle-Oodle," a musical extravaganza, is the attraction, with Mike Johnson, Kitty Austin, and the Reegoes. Varieties at the King's Theatre, where pictures predominate, are provided by Marie Lawton, harpist; James Holden and the Original Mannikins, in "The Sheik." At the Avenue Theatre the vaudeville programme includes Herbert Lee, comedian; and the Flemings, vocalists.

At the Theatre Royal, TORQUAY, Mr. Rupert Lister and Miss Cecile Barclay are features in Mr. Matheson Lang's "Carnival." The Pavilion is occupied largely by the annual conference of the Rotarians, who are also responsible for some amateur performances.

"The Times" revue is at the Opera House, WAKEFIELD. There is a strong cast, including Janice Hart, Frank O'Brien, Harry Janes, Bob Benroy, Alma Martell, Nell Vivian, Jean Boyne, and Frank E. Franks.

William Revill presents the musical revue "London to New York" at the Theatre Royal, WINDSOR. The cast includes Harold Baker, Charlie Russell, Bernard Cooke, Peggy Hall, Zillah Carmena, Stan Daniels, Jack Teeney, Will Henry, Claire Henry, Winnie Buchanan, and Mme. Vera Russell's Six Broadway Belles.

At the Grand Theatre, WOLVERHAMPTON, the London Theatre Guild present "Outward Bound," with Doreen Whitten and Frederick Keen in the cast. The Futurists, who include Jack Gallagher, Aggie Nolan, Jackson Moore, and Billy and Doris Harley, appear in "Wake Up" at the Hippodrome, and at the Theatre Royal the L. P. H. Productions present a strong company in "Oh! Betsy."

R. M. McGuire is presenting the revue "Wet and Dry" at the Theatre Royal, WORCESTER.

At the Theatre Royal, YORK, Arthur Collins and Roland Danjel present "The Princess's Own," which is shortly to make its début in London. At the Empire is the "Side Show" revue, with Ned Morgan, Harry Arthurs, and a competent supporting cast.

HOLIDAY LITERATURE.

L.N.E.R. Enterprise.

The new season's holiday travel literature recently issued by the London and North-Eastern Railway adds fresh laurels to the triumphs which that company has achieved in the realm of artistic publicity. The latest addition to what must surely represent the most comprehensive, and certainly the most attractive, free library of rail travel in the world consists of some score of brilliantly-written and artistically-illustrated little volumes, each descriptive in the best sense of that rather elastic term of a particular section of the L.N.E.R. system. The various cover designs are peculiarly apt, and are carried out in striking colour schemes from designs prepared by Miss Freda Lingstrom.

Separate apartments and hotel guides for the three areas of the company's vast system, each containing a wealth of useful information are also issued gratis, and these, with copies of a new publication entitled "Holiday Suggestions," which boasts a singularly charming cover in art colours, are obtainable free of charge at any L.N.E.R. town office or agency, or direct by post or personal application from the enquiry offices at King's Cross, Liverpool-street, Marylebone, or Edinburgh (Waverley).

Another delightful volume which is issued gratis by the L.N.E.R. deals with "A Round of Golf" on the company's system. It is written by Mr. Bernard Darwin, and should prove of considerable interest to our readers, who are recommended to secure a copy.

The new publications furnish yet further examples of the striking lessons which the L.N.E.R. Company has set the railway world as a whole in the art of producing really meritorious tourist literature of a type that will be read, and interestedly read, from cover to cover by 99 per cent. of the travelling public, a remarkable stride of progress for which the public is mainly indebted to the far-seeing wisdom and discrimination of that wizard of publicity Mr. W. M. Teasdale, who so ably directs the publicity organisation of Britain's enterprising railway group.

Frills and Flounces.

Messrs. Coningsby Brierley and Arthur Testi, the new proprietors of the Paddock Gardens Pavilion, Guildford, chose wisely when they booked Chas. Beanland's Frills and Flounces company to open their concert party season at this riverside rendezvous. The programme offered by this talented combination is excellent fare, and each artist is a solo performer of marked ability, while the team work is excellent, notably so in "Tramping," "Rags" and "Shanghai Bay," three cleverly-conceived scenas. The company includes Marlie Caird, a clever comedy girl; Bert Nash, who offers light comedy in acceptable style; Victor Raymond, in cameos, grave and gay, at the piano; Nellie Cotter, a contralto singer of merit; Beatrice Ingram, soubrette, whose numbers and dances are much appreciated; Wilson Raeburne, the possessor of a pleasing tenor voice; and Chas. Beanland himself, very much in the picture, with diverting character comedy.

"Arabia."

At the Princess Pier Concert Hall, Torquay, Mr. Harry East presented last week his party, who were so successful here last season, "Arabia." It is a capital, well-balanced company, headed by Miss Denna Gordon, who, with her fine contralto voice, is a favourite here. Miss Doris Hunter and Miss Violet Ray contribute very acceptable numbers, whilst the humorous side is admirably served by Mr. Jackson Allan, Mr. Maurice Mason, and Mr. Roy Attwell.

Keeping Check.

A self-contained machine which will tell you at a glance the number of persons admitted to any part of the house, check at any moment the money received and the tickets sold (at from one to six different prices as required), is the "Accurate Check Taker," which can be hired at a small quarterly rental. The tickets, which supersede the old paper system, are made of aluminium, and the Entertainment Tax is payable after collection from the public, not before. Full particulars can be obtained from the Accurate Check Taker, Ltd., 17/21, Tavistock-street, Covent Garden, W.C.2.

"ARE YOU BETTER?"
At the Royal, Stratford.

The answer to the query at the close of Wales and Beanland's revue is an emphatic affirmative, and though it has only run for five weeks, it came to town with a strong recommendation, which it certainly lives up to. The dressing is excellent, the scenery is first-class, the songs have been selected with discrimination, and a high level is reached in the singing. In Mr. Jimmy Wray and Miss Edna Rainbow the company possesses two attractive singers. Wray has a pleasing alto voice, which he uses to advantage in "Garden of Happiness" and "Mate o' Mine," while he joins Miss Rainbow in duets, one of the daintiest, in an old-world garden, being "By the Old Sundial." Miss Rainbow scores heavily in a love song, "Come Along." Miss Gwen Wales and little Freddie Hackan provide a fund of amusing incidents. Gwen alone sings several songs, one of her best being "Why Am I Always the Bridesmaid." She joins Freddie in "In the Days of the Old Crinoline." Together with Mr. Will Beanland, who excellently impersonates a lady of ample proportions, they have an amusing bedroom scene as wayward children, and finish up with the "Granny" song, artistically done. Miss Megan Lloyd has the first number, "The Little Red School-house," and is soon on good terms with her audience, while Miss Vera Kingdom has a good number in "Come Back to Arizone." Mr. Jimmy Wright is a clever burlesque comedian, and in a toast song with Beanland proves very funny. Mention must also be made of the solo-dancing of Miss Mae de Laurette, a dainty figure, while the Six Laurels give her and Miss Wales valuable support.

"THE LOVE MATCH."
At Stoke Newington.

Mr. Fred Karno's production, "The Love Match," is here this week. The seven scenes are excellently staged, and every character has a worthy representative. The ripe humour of Billy Danvers, the vocalism of Jean Allistone, and the pawky Scottish business of J. A. Powers are leading features of the production. But there are other gems, to wit, the powerful dramatic effects of Fred Holt and Charles Clarke as the villains of the piece, and the well sustained Society manners of H. Ryeland-Leigh, Edwin Styles, Lucy Hope and Effie Bartlett. Evelyn Sanders, as a factory girl, both in song and speech was consistently funny. Mr. Karno has introduced some hefty-looking hunters and a pack of hounds, one of the former quadrupeds displaying much intelligence, and the production altogether is a most attractive one.

"DRAWING THE DOLE."
At Watford.

E. W. Palfreyman's production, "On the Dole," is at the Palace, Watford, this week. Mr. Bob Bliss keeps the house in merry mind with his humorous enactment of a number of parts which suit his particular style. Miss Joan Castle does extremely well in her character songs and in various other ways, which show her to be a comedienne of talent. There are several duets and songs of a popular description by various members of the company, whose efforts subscribe in no small measure to the success of the show, while the Sisters Crichton receive well-merited recognition for their clever dances.

"THE LIE."
At the Borough Theatre, Stratford.

Miss Sybil Thorndike's company commenced a London suburban tour on Monday at the Borough Theatre, Stratford. Miss Dora Barton plays convincingly as Elinor Shale, the sister who displays such self-abnegation, while Miss Maie Ney is exceedingly good as Lucy Shale. The scene between the sisters towards the close was a fine piece of acting. The cast also includes Mr. Charles Thursby, who gave a powerful presentation of the character of Neil Dibdin, Mr. Clarence Blakiston, Mr. F. Wyndham Goldie, Miss Gracie Edwards, Miss Winifred Oughton, Miss Vere Shepstone, Miss Eileen Hewson, and Mr. Stockwell Hawkins.

Proud Papa.

A cable has been received from Noni (of Noni and Horace), announcing the glad news that his wife, Dolly, has presented him with a baby girl, born on the 6th inst., at Sydney. Noni and Horace made an instantaneous success on their opening night in Australia.

(Continued from Col. 2).

GREAT YARMOUTH HIPPODROME.—"All Sports" Revue.
HUDDERSFIELD HIPPODROME (rehearsal, 12).—Winstan Gordon to present Harry Shiels and Co.; Murphy and Mack, Dorothy Storm, Eddy and Roy Vanwyck, Dave Godfrey and Dora, Betty and Vivien Heywood, The Zanfrellas.
KEIGHLEY HIPPODROME (rehearsal, 12).—Gilbert Payne, Brinn, Rejane and Betty, Vera and Partner, Cliffe and Briar, Riley's Wonders, Morton and Martin.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. John Lester presents "The Round Up."
LEITH ALHAMBRA (rehearsal, 12).—Arthur Hinton's repertory company.
PENGE EMPIRE (rehearsal, 12).—"Our Liz."
QUEEN'S, POPLAR (rehearsal, 12).—Fred Kitchen and Co. in "If the Cap Fits," Three Mahers, Loch and Lomond, Beswick Twins, Alec Kendall, Huntings, Clarke and Ritchie, Pathé.
READING PALACE THEATRE.—"Wangles of 1924."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Will Lacey, Butler and Barnes, and Pictures.
SHOREDITCH LONDON.—Miss Kate Carney, Marie Lorenzi, The Mariajanos, Sandy Powell, "The Sleepwalker," Adrienne Peel, John Robb, Brodrick and Winnie, Two Rennies.
WORTHING THEATRE ROYAL.—"London to New York" Revue.

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NOTICE TO ARTISTES
There are a few vacancies for our Front page Portrait spaces.
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The Advertisement Manager.

DEATH OF MISS ADELAIDE ROSS-FORD.

We regret to record the death of Miss Adelaide Ross-Ford, who passed away on May 3 at the age of 85. Miss Ross was one of the few remaining members of the profession who may be classed as one of the old school. Coming from a non-theatrical family (being the granddaughter of Sir Charles Hewitt, Bart.), she was a pupil of Mrs. West, sister of George Frederick Cook. She appeared as Emelia to the Othello of Alfred Dampier, the well-known Australian manager. For years she was the popular favourite at the old theatre in Marischall-street, Aberdeen, playing leading parts to all the stars. Here she met Miss Heath and Mr. Wilson Barrett, playing Romeo to that lady's Juliet, and had the honour of appearing as Virginia, Desdemona, etc., to G. V. Brooke. At Bristol she played Elizabeth to Mlle. Beatrice, afterwards playing with Edward Terry and J. L. Toole. At Greenock she met and was married to Mr. T. W. Ford. She fulfilled an engagement with Barry Sullivan as Lady Macbeth, Mrs. Beverly, etc., and later with the beautiful Mrs. Rousby, playing Lady Clancarty, Mary Tudor, etc. Then came her performance of Hamlet in Liverpool. At Newcastle Miss Ross was contemporary with Leonard Boyne, George Titheridge and H. Kemble.

In 1883 Miss Ross went with her husband to America to fulfil an engagement with Miss Mary Anderson, where she appeared in the great Shakespearean Festival at Cincinnati, being the only English actress there. Returning to England, she played Julia, in "The Hunchback," at the opening of the Shakespeare Theatre, Liverpool, and after a series of engagements Miss Ross practically left the stage to conduct dramatic schools in Birmingham and London, also devoting a great deal of time to writing. Her poem, "Victoria," was graciously accepted by King Edward, and "The Cenotaph" by Queen Alexandra.

Miss Ross leaves two daughters, Mary Ford-Howitt, widow of the late Charles Howitt, of Africa and India, and Minnie Watersford, widow of the late Alfred B. Cross. Her granddaughter is Gladys Ford Edmonds and her great-grandson John Ford Edmonds.

At the Princess Pier Concert Hall, Torquay, recently, the company toured by Miss June Heather and Mr. Jackson Grant under the name of "Delight," was the attraction. Mr. Grant himself is the centre of attraction, and as a comedian he would be difficult to beat, for his patter is new and his humour amusing and up-to-date. Miss Hessie Gordon and her violin provide an excellent number, while Mr. Couth Griffith is the possessor of a rich baritone voice. Miss Rita Palmer, Miss Eileen McCarthy, Miss June Heather, and Mr. Rich Palmer complete the party.

We have received from Fielding and Co., of Leeds, an attractive card, a photographic reproduction in composite form of more than a hundred pictures of their numerous clients, as an example of their work.

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ANNA CHRISTIE.—May 12, O.H., Manchester.
ASHWELL, LENA, PLAYERS.—May 12, West Pier, Brighton.
ATHOLL DOUGLAS REP. PLAYERS.—May 12, Empire, Stranraer.
AT MRS. BEAM'S.—May 12, O.H., Scarborough.
A WEEK-END.—May 12, Rep., Nottingham; 19, Arcadia, Doncaster.
BAT, THE.—May 12, Prince's, Manchester; 19, New, Cardiff.
BATTLING BUTLER.—May 12, New, Oxford; 19, Sunderland.
BAYNTON, HENRY.—May 12, Royal, Newcastle; 19, Lyceum, Edinburgh.
BEGGAR'S OPERA. — May 12, T.R., Exeter.
BELLE OF NEW YORK.—May 12, O.H., Londonderry.
BENSON, SIR FRANK.—May 12, Shakespeare, Liverpool; 19, O.H., Manchester.
BLUEBEARD'S EIGHTH WIFE (WHITE).—May 12, Palace, Hammersmith; 19, Hippo., Lewisham.
BROADWAY JONES.—May 12, Hippo., Poplar; 19, Empress, Brixton.
BROWN SUGAR.—May 12, T.R., Barnsley; 19, Royalty, Chester.
CABARET GIRL, THE.—May 12, T.R., Blackburn; 19, Brixton.
CAMPBELL, MRS. PATRICK.—May 12, P.G., Folkestone; 19, T.R., Chatham.
CARL ROSA OPERA.—May 12, Court, Liverpool.
CARNIVAL.—May 12, Torquay; 19, T.R., Exeter.
CARRINGTON (MURRAY) CO.—May 12, T.R., Portsmouth; 19, Grand, Croydon.
CAT AND CANARY.—May 12, Court, Warrington; 19, O.H., Cork.
CHARLEY'S AUNT.—May 12, New, Oxford; 19, Hippo., Gloucester.
COMPTON COMEDY CO.—May 12, King's, Glasgow; 19, Royal, Newcastle.
DANCERS, THE.—May 12, Lyceum, Edinburgh.
DEANE (HAMILTON) CO. — May 12, Grand, Derby; 19, Palace, Scunthorpe.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—May 12, Whitworth Hall, Drogheda.
DORAN, CHARLES.—May 12, T.R., Norwich; 19, T.R., Windsor.
DOUBLE OR QUIT. — May 12, O.H., Jersey.
D'OYLY CARTE OPERA.—May 12, W.G., New Brighton; 19, T.R., Leamington.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., St. Helens (season).
EARLY GIRL.—May 12, Palace, Hull.
EDGE O' BEYOND.—May 12, P.O.W., Rugby.
FORBES-ROBERTSON, F.—May 12, O.H., Harrogate; 19, O.H., Scarborough.
FOR SERVICES RENDERED.—May 12, Hippo., Rotherhithe.
GABRIELLE.—May 12, T.R., Nottingham; 19, Grand, Hull.
GILL, McLEAY, R.—May 12, G., Consett.
GIPSY PRINCESS. — May 12, Palace, Chelsea.
GODWIN-HALLETT OPERA CO.—May 12, Hippo., Nuneaton; 19, P.O.W., Rugby.
GOOD LUCK.—May 12, Palace, Manchester.
GREEN GODDESS, THE.—May 12, Grand, Hull; 19, Royal, Hanley.
HINTON, ARTHUR.—May 12, Alhambra, Leith.
HONOURABLE MR. TAWNISH, THE.—May 12, Blackburn; 19, Shakespeare, Liverpool.
HOUSE FULL.—May 12, Hippo., Sheffield.
HOWARD-BAKER, J. — May 12 and 19, T.R., Hebburn.
JEFFERSONS, THE.—May 12, W.G., New Brighton.
LADY OF THE ROSE, THE.—May 12, O.H., Southport; 19, O.H., Harrogate.
LAST WARNING. — May 12, Palace, Hammersmith.
LIE, THE.—May 2, Borough, Stratford.
LIKES OF HER, THE.—May 12, H.M., Walsall; 19, T.R., Bournemouth.
LILAC TIME.—May 12, New, Cardiff; 19, T.R., Plymouth.
LILIES OF THE FIELD, THE (DEE CEE).—May 12, T.R., Leeds; 19, Prince's, Bristol.
LOVE AND LAUGHTER. — May 12, Empire, Newport; 19, Hippo., Newcastle.
LOVE MATCH.—May 12, Alex., Stoke Newington; 19, Alhambra, Bradford.
MACDONA PLAYERS.—May 12 and 19, P. of W., Birmingham.
MAID OF THE MOUNTAINS.—May 12, Palace, Salisbury.
MAID OF THE MOUNTAINS.—May 12, Empress, Brixton.
MAN IN THE WHEEL-CHAIR.—May 12, T.R., Brighton.
MANXMAN.—May 12, T.R., Bolton.
MARRIAGE BY INSTALMENTS.—May 12, G., Southampton.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—May 12, Palace, Yeovil.
MATHESON LANG.—May 12, Prince's, Bristol; 19, Royal, Birmingham.
MESSAGE FROM MARS.—May 12, R., Glasgow.
MOVIE STAR.—May 12, Hippo., Great Yarmouth.
MRS. DANE'S DEFENCE.—May 12, Grand, Blackpool.
NEILSON-TERRY, PHYLLIS. — May 12, Golders Green; 19, P.O.W., Grimsby.
NEW SHAKESPEARE CO.—May 12, Memorial, Stratford-on-Avon; 19, O.H., Cheltenham.
NEW WIVES FOR OLD.—May 12, O.H., Cheltenham; 19, Artillery, Woolwich.
NOVELLO (IVOR) CO.—May 12, Grand, Croydon; 19, Hippo., Golders Green.
OH! BETSY.—May 12, Queen's Park, Manchester.
O'MARA OPERA CO. (SHAMUS O'BRIEN).—May 19, T.R., Glasgow.
OUR BETTERS.—May 12, Empire, Preston.
OUTSIDER, THE.—May 12, Gaiety, Dublin; 19, Wimbledon Theatre.
OUTWARD BOUND. — May 12, Grand, Wolverhampton; 19, Prince's, Manchester.
OVER THE HILL.—May 12, Queen's, Swindon.
PAINTING THE LILY.—May 12, Prince's, Bradford.
PARTNERS AGAIN. — May 12, Marina, Lowestoft; 19, Hippo., Margate.
PASSION'S HOUR.—May 12, Queen's, Farnworth.
PHI-PHI.—May 12, O.H., Blackpool; 19, H.M.T., Aberdeen.
PLAYTHING OF AN HOUR.—May 12, Royal, Aldershot.
PLUS FOURS.—May 12, New, Cambridge; 19, H.M., Walsall.
PRINCESS'S OWN. — May 12, Royal, York.
PRISONER OF ZENDA.—May 12, T.R., Portsmouth; 19, Grand, Croydon.
PRIVATE SECRETARY.—May 12, T.R., Halifax.
QUALITY STREET.—May 12, O.H., Belfast; 19, Grand, Dublin.
RAINBOW, THE.—May 12, Croydon Empire.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—May 12, New T., Crewe; 19, Grand, Derby.
RETURN OF SHERLOCK HOLMES.—May 12, Wimbledon; 19, King's, Hammersmith.
RICHARD, HOW COULD YOU? — May 12, Hippo., Margate.
ROBERTS, GRAHAM.—May 12, Hippo., Rotherham.
ROMANCE.—May 12, Court, Wigan; 19, O.H., Burton.
ROTHESAY ENTERTAINERS. — Bandstand, Rothesay (season).
ROTTERS, THE.—May 12, Grand, Clapham.
SCARLET PIMPERNEL. — May 12, Hippo., Portsmouth.
SILENT HOUSE.—May 12, Pav., Glasgow; 19, T.R., Wolverhampton.
SIMPLE SIMON'S BABY. — May 12, Grand, Mansfield.
SO THIS IS LONDON.—May 12, T.R., Birmingham.
STOP FLIRTING. — May 12, Lyceum, Sheffield.
STORY OF THE ROSARY.—May 12, Artillery, Woolwich.
STREET SINGER, THE.—May 12, T.R., Bournemouth.
SUZANNE.—May 12, Shepherd's Bush.
TERRY (FRED) CO.—May 12, Hippo., Portsmouth; 19, Gaiety, Hastings.
THE EVER-OPEN DOOR. — May 12, Osborne, Manchester.
THE £100 GHOST.—May 12, T.R., Exeter; 19, T.R., Aldershot.
THREE BIRDS.—May 12, Gaiety, Hastings.
TONS OF MONEY.—May 12, Tiverton and Taunton.
TONS OF MONEY (BLUE).—May 12, Brixton.
TRUMPET CALL.—May 12, Crown, Eccles.
TWO LITTLE DRUMMER BOYS.—May 12, Met., Manchester.
TWO LITTLE VAGABONDS. — May 12, King's, Manchester.
WEEK END.—May 12, Rep., Nottingham; 19, Grand, Doncaster.
WHAT EVERY WOMAN KNOWS.—May 12, Alhambra, Glasgow.
WHERE AM I?—May 12, Devonshire Park, Eastbourne.
WOMAN TO WOMAN.—May 12, Royal, Blackburn.
WON BY A NECK.—May 12, Collins's.
YELLOW TICKET. — May 12, Grand, Swansea.

REVUES.

ALL IN FAVOUR. — May 12, Empire, Kilburn.
ALL THE RAGE.—May 12, Palace, Swansea; 19, Col., Cheltenham.
APRIL SHOWERS.—May 12, Hippo., Norwich.
ARE YOU BETTER? — May 12, T.R., Stratford.
BARNSTORMERS. — May 12, Empire, Glasgow.
BEAUTY QUEEN. — May 12, Varieties, Leeds.
BRAIN WAVES. — May 12, Tivoli, New Brighton; 19 Empire, Burnley.
BRILLIANTS.—May 12, Hippo., Seacombe; 19, Met., Bootle.
BUZZ ALONG.—May 12, Pavilion, Leicester.
CAPITAL LEVY. — May 12, Olympia, Shoreditch.
CASEY'S COURT.—May 12, Hippo., St. Helens.
CRASH!—May 12, Palace, Tottenham.
CRISPS.—May 12, Alex., Birmingham; 19, T.R., Worcester.
CRYSTALS.—May 12, Newcastle; 19, South Shields.
DAINTY DISHES. — May 12, Hippo., Maidenhead.
DANCING BARBER.—May 12, Hippo., Coventry.
DANCING MAD.—May 12, Empire, Leeds.
DANCING TIME.—May 12, Hippo., Willesden.
DASHES.—May 12, T.R., Seaham Harbour.
DIPPY.—May 12, Hippo., Dover.
DOWN SOUTH.—May 19, Grand, Clapham.
DRAWING THE DOLE.—May 12, Palace, Watford.
FAST AND FURIOUS.—May 12, Metropolitan; 19, Chelsea Palace.
EPISODES.—May 12, Hippo., Wigan.
EVENING NEWS.—May 12, Hippo., Aldershot.
FLICKERS AND FLASHES.—May 12, G., Woking.
FORBIDDEN FRUIT.—May 12, Palace, Carlisle; 19 Hippo., Darlington.
FRENCH FOLLIES.—May 12, Pavilion, Ayr.
FUN IN A CABARET.—May 12, Hippo., Hamilton.
FUN SHOP, THE.—May 12, Queen's, Poplar.
GINGER.—May 12, Palace, Leicester; 19, Olympia, Liverpool.
GLOBE TROT.—May 12, Bedford, Camden Town.
GOING SOME. — May 12, Hippo., Boscombe.
GOODS, THE.—May 12, Palace, Bradford; 19, T.R., Barnsley.
GUESS THE TITLE.—May 12, Empire, Belfast; 19, Olympia, Dublin.
HELLO! BILL.—May 12, Empire, West Hartlepool.
HELLO! BLACKPOOL.—May 12, O.H., Dudley.
HIGH HEELS AND STOCKINGS.—May 12, T.R., Hyde; 19, T.R., Smethwick.
HOLD UP, THE.—May 12, Hippo., Gloucester.
HONEYMOON GIRL.—May 12, Empire, Cardiff; 19, Empire, Newport.
HOT-POT.—May 12, Royal, Edinburgh.
IDEAS.—May 12, Southport; 19, Birmingham.
IT'S QUITE ALL RIGHT.—May 12, Empire, Kingston.
JAZZLAND.—May 12, Empire, Kingston; 19, Hippo., Aldershot.
JIG SAW.—May 19, Northampton.
KLU-KLUX-KLAN. — May 12, Empire, Edinburgh.
LAUGHTER, UNLIMITED. — May 12, Palace, East Ham.
LITTLE MISS PUCK.—May 12, Hippo., Liverpool; 19, Hippo., Lewisham.
LIZZIE.—May 12, Hippo., Hulme.
LOVE AND LAUGHTER.—May 12, Empire, Newport.
LOVE SCHOOL.—May 12, Grand, Plymouth; 19, Chelsea Palace.
MANHATTAN FOLLIES.—May 12, Empire, Middlesbrough; 19, Empire, West Hartlepool.
MARGUERITE.—May 19, Hippo., Wrexham.
MENU, THE.—May 12, Palace, Burnley; 19, Empire, Middlesbrough.
MIRRORS.—May 12, Chatham; 19, Empire, Wood Green.
MR. TOWER OF LONDON. — May 12, Finsbury Park; 19, Chiswick.
NINE O'CLOCK REVUE, THE.—May 12, Empire, Preston; 19, T.R., Nottingham.
NOT SO DUSTY.—May 12, Palace, Newcastle.
OH! DOLLY.—May 12, Empire, Gateshead.
ONLY A JOKE.—May 12, O.H., Londonderry.
ON THE DOLE.—May 12, Hippo., Warrington; 19, Grand, Bolton.
ON THE RUN.—May 12, King's, Southsea.
OUR LIZ.—May 12, Bristol; 19, Palace, Leicester.
PARISH RELIEF. — May 12, Queen's, Castleford.
PIT-PAT.—May 12, Hippo., Aston.
PLUM BLOSSOM.—May 12, Met., Bootle.
POPPYS.—May 12, W.H., Ogmore Vale.
POPS.—May 12, Palace, Bath.
RADIOS.—May 12, Hanley; 19, Shepherd's Bush.
RAINBOW, THE.—May 12, Empire, Croydon.
REAL STUFF.—May 12, Royal, Carlisle.
ROUND UP, THE. — May 12, Hippo., Aldershot.
RUMOURS OF 1924.—May 12, Southampton; 19, Empire, Swansea.
SCANDALS OF 1924.—May 12, Empire, Newcastle; 19, Huddersfield.
SCOTCH AND POLLY.—May 12, Empire, Sunderland.
SEEING LIFE. — May 12, Holborn Empire.
SERVED HOT.—May 12, Queen's Park, Manchester.
SIDE SHOW, THE.—May 12, Empire, York.
SNACKS.—May 12, Grand, Bolton.
SPARE PARTS.—May 12, Olympia, Glasgow.
SPLINTERS.—May 12, Empire, Birmingham.
STELLA.—May 12, T.R., Aston.
TEN TO ONE ON.—May 12, Hippo., Preston.
THERE YOU ARE, THEN. — May 12, Hippo., Keighley.
TOODLE-OODLE.—May 12, Royal, Sunderland.
TOP SPEED. — May 12, South London Palace.
TOUCH WOOD.—May 12, Atherstone.
TRIP TO PARIS.—May 12, Jubilee Hall, Weymouth.
UNEMPLOYED.—May 12, Hippo., Ilford.
UP THE RIVER. — May 12, Granville, Walham Green; 19, Grand, Mansfield.
VISIONS.—May 12, Alhambra, Bradford; 19, Hull.
WAKE UP!—May 12, Hippo., Wolverhampton.
WANGLES.—May 12, The Metropolitan.
WEEK IN A NIGHT.—May 12, Hippo., Ipswich.
WET AND DRY.—May 12, T.R., Worcester.
WHAT A NIGHT. — May 12, Empire, South Shields.
WHAT A LAD.—May 12, H.M., Carlisle.
WHIRLWIND, THE.—May 12, Hippo., Nottingham.
WHISPERS.—May 12, Hippo., Derby.
WHY WORRY?—May 12, G., Lancaster.
WINNERS. — May 12, Coliseum, Portsmouth.
YOU'D BE SURPRISED.—May 12, Palace, Oldham.
ZIP.—May 12, Palace, Huddersfield.

"THE ERA" LETTER BOX.

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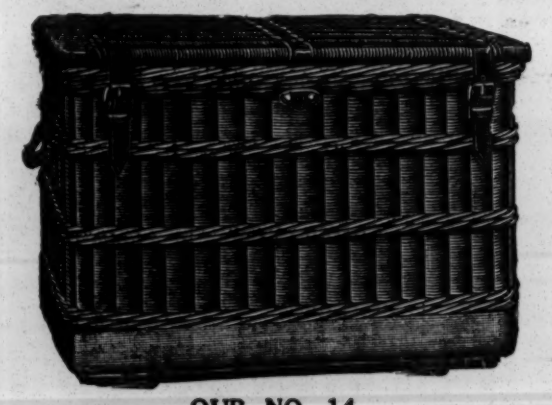
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"Horsey" continues his all-the-way winning gallop. Watch reports and note the increasing number of first-rank artists who are taking up the novelty song of the year.

Eileen Merrie reports continued success with "All the Girls are Fond of a Sailor," "Who's Sorry Now?" and "A Smile will Go a Long, Long Way."

L'Oonie, the famous acrobatic conducter of Lyons' Corner House Band, is making an entertaining feature of "Wembling at Wembley with You."

Lena Martyn writes in praise of her two latest Feldman songs, "Reuben, Reuben, Where Have You Been?" and "Oh! How He Lied." Miss Martyn is exceedingly successful with these two numbers.

The Dainty Danes and Harry Kynaman combine to successful effect in "Egyptian Rose," which number they feature in "Scandals of 1924." "Nobody Lied" and "Say it while Dancing" are also successful items in the show.

Harry Faber tells of remarkable success with "All the Girls are Fond of a Sailor" and "Ain't Nature Grand?" which numbers he has been singing in the Tell Tales Concert Party.

Len Drew scores heavily with "Alabamy Black Sheep." He feels that it is one of the (comparatively) few songs that will stand the test of consistent featuring.

Clara Coverdale sends us an appreciative message on the success of our numbers which are featured in her successful production "10 to 1 On." The list comprises "Who's Sorry Now?" "Say it while Dancing," and "If it Takes a Thousand Years." Additional numbers now in rehearsal include "Marry in Blue," "Turned Up," "If They're Irish," "Wembling at Wembley with You," and "Maybe."

For his summer season with Catlin's Royal Pierrots, Victor Keith will make merry with numerous Feldman numbers, including "Horsey" and "Turned Up." "That Lil Old Cuckoo Clock" and "If They're Irish" are successful features of Mr. Keith's programme at present.

Harold Hall, musical director of Fred Le Cren's "Models and Muddles" Company, tell of the success in the production of "They Can't Charge us for That," "Bebe," and "I'm Wild about Wild Men." Mr. Hall says he has never failed with Feldmanism. Olga Royce and Jenny Bourne featured "A Smile will go a Long, Long Way" at the Palmadium Picture House, Palmers Green, last week, and scored heavily with their fine effort.

New numbers for "Winners" revue have been selected by Manager Hugh Ogilvie. These will be added to the present Feldman successes in the show. The latest selections include "A Smile will go a Long, Long Way," and "When Will the Sun Shine for Me?"

Wilfred Essex has taken up "The Rover" for production in "Dancing Time" revue.

Lawrence Wright Music Co.

Ernie Lotinga's successful show, "Capital Levy," which is at the Olympia, Shoreditch, this week, possesses in Earl Gilson a "singing conductor" who is tremendously successful at each intermission with such loudly-applauded songs as "Riviera Rose," "Pasadena," "Do Shrimps Make Good Mothers?" and "I Love Me."

Dainty Doris, who is at Ardwick Green Empire this week, has a full complement of Wright songs, all of which are going very big, "Riviera Rose" and "Twelve o'Clock at Night" being exceptional hits with her.

S. W. Wyndham, who is at the Palace, Camberwell, this week, was received with enthusiasm for his new winner, "Sarah" (Sitting in the Shoe-Shine Shop), at Ilford Hippodrome last week. The genial "Squire" considers this will be one of the most successful songs he has ever sung.

Winifred Ward, who is at the Empire, Nottingham, this week, carries all before her with her spirited rendering of "Why Should I Weep About One Sweetie?" which never fails to win her vociferous encores.

Jack Bruske, the popular musical director of the Empire, Finsbury Park, is making a very big feature of "Pasadena," which is going like the proverbial hot cakes. Recently the astute Jack featured "Riviera Rose" and "When It's Night-Time in Italy," so nobody can say he is not thoroughly up-to-date.

Irene Forde, at the Grand, Birmingham, scores a terrific success with her two strong comedy offerings, "Clawence" and "Why Should I Weep About One Sweetie?" which are rapturously received.

Dusty Rhodes, at the Scala Theatre, Cologne, is wonderfully successful with "Pasadena," "I Was a Fool," "Wana Blues," and "They Were Singing an Old-Fashioned Song," whilst his sister, Nenna Rhodes, makes big hits with "Lips" and "They Love It" at the same theatre.

Eddie Cute, who is at the London, Shoreditch, this week, has two very big successes in the fine Wright numbers, "Twelve o'Clock at Night" and "Pasadena," which suit his breezy style to perfection.

Fred Grainger, leading man in "Fast and Furious" revue, which is at the Hippodrome, Leeds, has an exceptionally big winner in "Pasadena," which is certainly one of the greatest vocal successes of this fine show.

June Stirling, at the Empire, Edinburgh, scored signal successes with her two big Wright hits, "Wana Blues" and "Cow-Heel Joe." This week, at Mile End Empire, they are going equally well with this fine artist.

Edgar Curtis (the Lilliputian Wonder) writes from the Empire, Shrewsbury, that "They Love It" and "You Do Look Well" are both very great successes with him. At the Palace, Blackpool, these numbers we opine are predestined to similar popularity.

Irene Engleheart, in "A Trip to Paris" revue, at the Jubilee Hall, Weymouth, has made a most wonderful hit with "Felix Kept on Walking," which is greeted at every performance with absolutely torrential applause.

Francis & Day.

The admiration expressed by numberless members of the entertaining world, who of late have been searching for the right material for summer exploitation, for the song novelties of the firm, has been gratifying in the extreme, and in particular, "I Love You" has been singled out for unstinted approval. A "rage" in America in the musical play "Little Jessie James," "I Love You," introduced with similar success into "To-Night's the Night" at the London Winter Garden by George Grossmith and Leslie Henson, has come to stay.

In addition to "Somebody's Wrong," so delightfully sung by her in "Mr. Tower of London" now at Finsbury Park, Gracie Fields is likewise singing, and with like success, the new comedy fox-trot item, entitled "Me No Speak-a Good English."

"You've Got that Irish Way Wid Ye" is "booming" at the Palace, Plymouth, this week, in the hands of that delightful artist, Dorothy Ward, whose pronouncement that the item is a bigger hit than were either "Peggy O'Neil" or "Molly Maloney," is being verified to the letter.

"I Love You," introduced into "Our Liz" with so much success recently by Renee Reel and Leslie Hatton, proved a great hit at the Manchester Hippodrome during the three weeks of its run at that house.

At the Hackney Empire Ella Retford is introducing a new song of the firm, the title of which is "When the Wind Blows North."

"You Were Right—I Was Wrong" is enjoying a large measure of popularity at the Palace, Halifax, the singer being Dick Henderson, who first introduced the tuneful number to a discerning public.

"Linger Awhile," sung by the well-known tenor, Francis Wilmott, with correct obligato by his talented partner, Evelyn Hardy, is this week delighting visitors to the Ramsgate Pavilion.

"Wonderful One," sung by Fred Maguire, who is appearing in "Plum Blossom," is this week among the best-liked items in that entertaining revue with patrons of the Metropole, Bootle.

Barney O'Reilly, of the Aristocrats, has been successful in the extreme with "The Rise o' Molly O'Maloney" at both Clonmel and Tipperary of late.

"Stealing to Virginia," sung by Belle Isobel, proved recently a hit at the Liverpool Pavilion.

Keith, Prowse.

Last week we alluded to our new number, "I'm a Long, Long Way From Home." During the course of only one week the following concert party producers have either written or called upon us to let us know they have definitely decided to feature our "new comedy concerted 'exhibition' song":—Harry King, Blue Birds; J. W. Hattersley, Vogue; H. Franks, Bobbyrazzlers; Ralph Burford, Silhouettes; Billy Rutherford, Les Amis; Leslie Brookes, Happy Family; T. Farrow, Revellers; Wm. Howel, Magpies; F. K. Godber, Jovial Cards of 1924; Edwin Sawer, Sparklers; B. Williams, Flames; Herbert F. Gambles, Futurists; Bert Johnson, Funbeams; Hugh Baird, Merries; and Horace Potter, A Pack of Cards, who will also broadcast this number from the Birmingham Station on June 12.

As a "polyglot" number, "I'm a Long, Long Way From Home," has a special appeal to entertainers, judging from reports by Kathleen Hoe, Will Gardner, George Blake, and Harry Faber, who have just included our new "winner" in their respective repertoires with success. In Bobby Telford's "Ripples" revue, no less than four Keith Prowse numbers are featured, "I'm a Long, Long Way From Home," "Last Night on the Back Porch," "Faded Love Letters," and "Down on the Farm." At Shoreditch last week Morris and Vane, a refined musical comedy act, gained great applause and golden opinions for their original rendering of "Last Night on the Back Porch." These two talented artists have "Down on the Farm" in rehearsal for immediate production. At the Gaiety, Worksop, Charlie and Vera score with "Faded Love Letters," a delightful harmonised ballad. At the Tivoli, Dublin, Dinkie Jeune, a comedienne of exceptional ability, is an absolute riot with "Down on the Farm."

Dolcie Cariello, the Anglo-Italian songstress, sails for Africa next Friday, and is taking with her "Romany Love" and "I'm a Long, Long Way From Home." In "Tons of Fun," "Down on the Farm" absolutely synchronises with the title of this first-class revue, and tons of fun is got out of this number as a comedy concerted. Gladys Marsh and Jack Linden, who play leading lady and principal comedian in "Do Behave" revue, report enormous success with "Last Night on the Back Porch." Doris Francis, soprano, with the Gipsies concert party, is making a hit with "Just For a While." Malcolm Gault, manager and producer of Sprigs concert party, finds "Pal of My Dreams" and "Bells of the Sea" two numbers that never fail to get encores. Tom Mitchell, the character actor-vocalist, writes from Ponypridd: "I put on 'Faded Love Letters' and 'Romany Love' last week and had to give two encores before I could get off." The popular tenor Edwin Williams, in "Some Hustle," gains great applause for his rendering of "Pal of My Dreams."

Managers, producers, and artists are invited to send 1s. 6d. for a selection of our numbers. (Please state style.)

Dix, Ltd.

The wonderfully successful revue "Mr. Tower of London" is playing to crowded houses at the Empire, Finsbury Park, this week, and in the production Betty and Edith Fields make a great hit with "Lilliput." Attired in Early Victorian dresses, the young ladies made a charming picture, which greatly adds to the success of the number.

S. W. Wyndham, the popular comedian, who is playing the Gulliver Circuit, will introduce immediately the new novelty chorus song "A Clock's Got Hands, but T'aint Got Feet." In Mr. Wyndham's experienced hands the number is an assured success. The Kershaw Sisters, who open at the Bedford Music Hall Monday, will feature "Lilliput" and a new coon song, "In Pickaninny Days."

Uty Rowlands, the principal comedian in "The Dancing Barber," reports that "I Love Kids" (the great comedy chorus song) is going bigger than ever. At the Manchester Hippodrome Ina Hill is still captivating the audiences with her artistic rendering of "Autumn Leaves." Bond Rowell, who is now playing the provinces, continues to score with the chorus number "You Never Know What's Waiting Round the Corner."

At the Southampton Hippodrome Nellie Wigley features with gratifying results the popular song "Wait Till You See My Mary." "I Love Kids" is being featured in Miss Dot Stephens' revue "Sunshine Sally" with huge success. Barbara Babbington, in "The Honeymoon Girl," gains great applause for her splendid rendering of "When Love Dies."

Duff, Stewart & Co.

The demand for the song-cycle "Songs of a Wayside Inn," continues undiminished among concert party proprietors and artists. It has been taken up enthusiastically by Tom Howell, and also by Freddie Rigg, while that fine baritone vocalist, Harry Barratt, has added the numbers to his repertoire, as has Edward Barry, the celebrated bass singer.

Raymond Loughborough's fine new song "Ship-o'-Dream," is also being eagerly inquired for, and other fine vocal numbers in great demand are "One Golden Hour," "Pearls of Morning," "Loveland," and "The Barley Mow." In fact, the general opinion is that this firm's ballad numbers are very considerably above the average, while their two great comedy numbers "She Told Me She Was Expensive to Know" and "Bringing Up Father," which is being sung with great success on tour in the farcical comedy of the same name, are going exceedingly strong.

A Flag Day will be held in the West of London, on behalf of St. Mary's Hospital, on Wednesday next. St. Marys is very greatly in need of help, and it is hoped to raise a large sum on this date if only a sufficient number of voluntary lady helpers can be obtained.

TELEGRAMS: Chestoll, Westrand, London. TELEPHONE: Gerrard 7878 (2 lines).

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MAY 19, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Alma Taylor and Co., Edna Thomas, Bramsby Williams, Malvina, Joe Boganny and Co., Tom Clara, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Josie Fearon, Blake and Bonner, Cameron and Gordon, R. W. Willey, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Berkeley and Turner, Edna Maude, Tom Barrasford Four Julians, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Wyn Gladwyn, Florrie Forde, Jack Edge, Norman Telma, Addison and Mitrenga, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Ernie Roma, Beryl Beresford and Co. O'Gorman Bros., Hengler Brothers, Ackerman and Wynne, Bioscope.
(Matinees, Monday and Tuesday.)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Tubby Edlin and Co., The Briants, Dorothy Ward, Ella Retford, Charlier and Cuvelior, Zellini, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, May 19, 1924.

LONDON PAVILION.
Famous Players-Lasky Corporation present
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NEW OXFORD THEATRE.
Film,
"The Great White Way,"

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
King & Benson to present
"Sign On."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Seymour Hicks presents
"Broadway Jones."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Charles Gulliver presents
"The Last Warning."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Penrose & Whitlock, Videau and Kirby, Polly Meadows, Christine Silver, Adami, Frank Joy, Sisters Vesta, etc.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Macdonald & Young to present
"Katinka."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Sidney Burns presents
"Crash."

TOTTENHAM PALACE
Rehearsal at 12 noon for—
Macdonald & Young to present
"The Maid of the Mountains."

METROPOLITAN THEATRE
Rehearsal at 12.15 for—
Fred D. Neilson presents
"Unemployed."

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Number of weekly pensions, £62 17s. 9d. Number of pensioners, 96. Amount of grants, loans, fares, &c., £21 15s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

GLADYS CARLETON.

Gladys Carleton is commencing a tour of the MacNaughton Circuit with a splendid selection of Feldman numbers, including "Maybe" and "Wonder If He's Lonely, Too." Miss Carleton's previous successes with Feldman numbers have been numerous, and her new songs will certainly find her adding to her triumphs.

FOOTLIGHT FLASHES.

FULL SPEED AHEAD.

Our summer songs are now worthy of the description "established successes." They are being featured in every corner of the land with unvarying success. The excellent lead given by star artists is being followed by all discriminating entertainers.

IN A CANTER.

"Horsey," Daisy Wood up, wins in a canter. This popular performer also creates a sensation with "A Smile Will Go a Long, Long Way."

AND AGAIN.

Walter Williams makes Palladium audiences happy with his "Turned Up" song. They chorus again and again. Then there is Billy Merson's "Wigwam Wembley Way" number, which also taps healthy applause.

S.W.W.

These initials stand for Songs Worth While. They also stand for S. W. Wyndham, who is brilliantly successful with two numbers that are well worth while. "Turned Up" and "Mrs. Murphy" are the Wyndham winners.

PANTO. ECHO.

Victoria Carmen, whose pantomime record was one of particular brightness, is featuring one of her big hits, "Tomorrow," with all her own peculiar charm. Another number which Miss Carmen created is "Karoo." This delightful song looks like proving one of the outstanding hits of 1924.

"THE ROUND UP."

John Lester's "Round Up" revue features a big batch of Feldman numbers, all of which prove successful. The Ten Cowboy Syncopators give instrumental effect to "Say it While Dancing," "Idaho," "Minnetonka," and "Oh! Sister, Ain't That Hot?" and score a big success. Ouida Wyatt sings "Song of Persia" in a splendid setting, and finds much favour for her excellent effort. The Eight Californian Poppies make merry with song and dance to the strains of the bustling "Oh! Gee, Oh! Gosh," and Harry Lester gets right home with "Turned Up." Altogether, a bright and breezy show, which will be made even more so when Mr. Lester gets his eye over the latest Feldman publications.

VIOLIN AND VOICE.

Jay Whidden can always be depended upon to pick attractive numbers. He has got a new one in "More," which he works in his usual artistic style.

THE ANARTOS.

These entertaining fellows, The Anartos, have taken up "Turned Up." They will put a lot of comicalities behind it, and a glorious success is assured.

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Latest and Greatest

"Mammy" Song

IF I CAN'T SING ABOUT MY MAMMY

(I DON'T WANT TO SING AT ALL)

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BAND PARTS READY.

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VESTA SYLVA.

Vesta Sylva is the leading spirit in that merry company of entertainers, The Five o'Clock Follies, who are now charming patrons of the Princes' Restaurant with their regular afternoon performances. Miss Sylva is making a pronounced success of that increasingly popular number, "Wembling at Wembley With You."

FOOTLIGHT FLASHES.

TRIO IN QUARTETTE.

The Royal Operatic Trio are featuring a quartette of Feldman numbers which they put over in stylish manner. The titles are "Smilin' Through," "Mother Machree," "I Did Not Know," and the inevitable "Horsey, Keep Your Tail Up."

OUR PALACE GIRLS.

Those popular girls, who figure permanently and successfully in Victoria Palace programmes, gave "Not Here, Not There," last week, in sparkling style.

TIP-TOP.

"Maybe" is a tip-top song, and it is appropriate that Frank Paul should introduce it into a tip-top show, to wit, "Tip-top Topics." It will prove an interesting feature.

"RIGHT AWAY."

The revue as named above was produced with outstanding success at the Theatre Royal, Woking. Included in the list of musical numbers were "A Smile Will Go a Long, Long Way," "When Will the Sun Shine for Me?" and "Smilin' Through" (all splendidly featured by Vincent Ayden), and "Turned Up," which was in the capable hands of Della Delmar.

FROM GERMANY.

From the Deutcher Theatre, Munich, David King returns well pleased with himself, as he has good reason to be. The popular tenor scored an emphatic success during his Munich engagement, "Smilin' Through" proving immensely successful in his programme.

STILL SCORING.

"Fate," featured in the Harem scene in "Flashes of 1924," continues to attract hearty appreciation. Harry Mills is the artistic vocalist.

NEW ACT.

Charles Brooks and Winnie Collins have put on a new double act in which "Maybe," "Papa Blues," and "Horsey, Keep Your Tail Up," are conspicuous items.

SUBSTANTIAL "RUMOURS."

T. Elder Hearn's "Rumours of 1924" includes a delectable musical morsel, "Queen of the Nile," which Mary Rigby works well. Eva Barnes' Tiny Bairns trip the light fantastic to the strains of "Joe is Here" and "Bebe," and find applause generous.

AT THE BEDFORD.

Bedford Palace patrons were delighted beyond measure last week when Charles Bruske, their popular musical director, gave them a selection of real bright numbers, including "Bebe," "Say It with a Ukulele," "Maybe," "Gigolette," "A Smile Will Go a Long, Long Way," and, of course, "Horsey, Keep Your Tail Up." Later in the programme Zelda Rome sang "Horsey," at which more applause.

Take up Feldmanism, it will never let you down.

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